

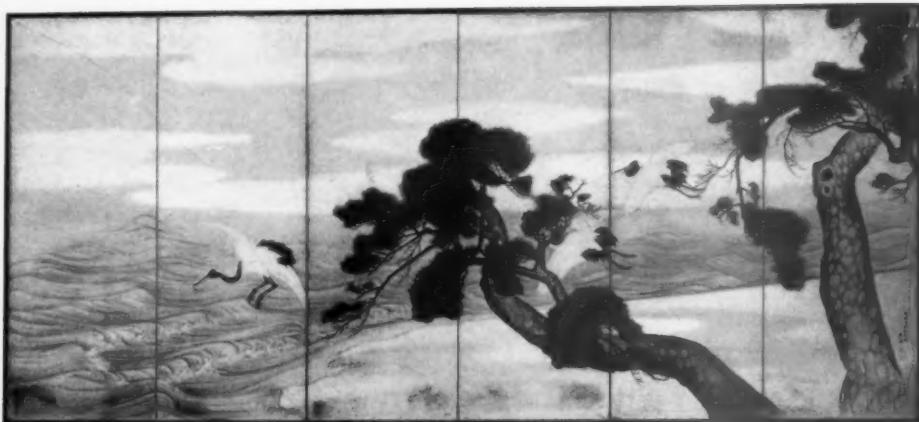
Annual Report

1954-1955



THE ART INSTITUTE OF CHICAGO

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Cranes and Pine, six-fold screen in gold and color on paper (1784), by Maruyama Okyo, one of a pair by this Japanese master purchased this year through the Kate S. Buckingham Fund for the Department of Oriental Art

REPORT OF THE PRESIDENT

On behalf of the Board of Trustees I am pleased to report on certain phases of the Art Institute's operations during the fiscal year 1954-1955, which ended June 30, 1955. In many respects, the year was a successful and eventful one, both in terms of serving Chicagoans and visitors to our city and also in respect to the encouraging generosity of our friends whose gifts during the year almost offset our operating deficit for the first time in five years.

THE BOARD OF TRUSTEES

The Art Institute suffered a great loss in the death of its President, Chauncey McCormick, on September 8, 1954. As a Trustee since 1925, Vice President from 1933 to 1943, and President since 1944, Mr. McCormick had a record of devoted service to the community familiar to every Member and friend of the Art Institute. During the year death came also

to Walter S. Brewster, a Trustee since 1925 and an Honorary Trustee since 1953; Thomas E. Donnelley, a Trustee since 1930 and an Honorary Trustee since 1950; Max Epstein, a Trustee since 1930 and an Honorary Trustee since 1953; and Merle J. Trees, a Trustee since 1945 and a Vice President since 1954.

Five new Trustees were elected during the year. Last fall Brooks McCormick, Daniel Catton Rich, and Walter P. Paepcke became members of the Board. This spring Mrs. Leigh B. Block, newly elected president of the Woman's Board, and Frank H. Woods also became Trustees.

Our Governing Life Membership, which is limited by our By-Laws to 250, was strengthened during the year by the election of 26

Cover: Portrait Vessel, a unique example of Mochican pottery dating from 400 to 600 A.D. From the Edward Gaffron Collection of ancient Peruvian art purchased through the Kate S. Buckingham Fund

new members, bringing the present total to 230. Those elected to Governing Life Membership last year are:

James W. Alsdorf
Albert L. Arenberg
Mrs. Lester Armour
Edward H. Bennett, Jr.
Mrs. William McCormick Blair
Mrs. Avery Brundage
Mrs. William Burry
Nathan Cummings
Mrs. Marshall Field, Jr.
Miss Margaret Fisher
Homer P. Hargrave
Mrs. William J. H. Haskins
Denison B. Hull
Dr. John Jay Ireland
Thomas A. Kelly
Sigmund Kunstadter
Mrs. Homer J. Livingston
Mrs. Earle Ludgin
Mrs. Brooks McCormick
Comdr. E. F. McDonald, Jr.
Mrs. Andrew McNally III
Mrs. Albert H. Newman
Mrs. Edward Byron Smith
Mrs. Solomon B. Smith
Mrs. George B. Young
Mrs. Victor K. Zurcher

THE WOMAN'S BOARD

In the absence of a published report since 1946-1947, it gives me pleasure to commend the remarkable group of ladies who formed the first Woman's Board of the Art Institute in November of 1952 to "supplement the Board of Trustees and to cooperate with them in advancing in every manner the growth of the Institute and extending its activities and usefulness as a cultural and educational institution." Mrs. Tiffany Blake, first president of the Woman's Board until her retirement this spring, acted with imagination, patience, and drive and has made a great contribution toward establishing the program and scope of this new Board.

GIFTS AND BEQUESTS

Probably the most promising development in the financial affairs of the Art Institute in

recent years has been the broadening of annual giving through what has come to be called the Annual Contributors Fund. At the successful conclusion of the Emergency Fund campaign for building rehabilitation two and a half years ago, the Trustees were still faced with the problem of annual operating deficits. Two years ago we began to invite our Members and other friends to give what they could on an annual basis to prevent drastic curtailment of the Art Institute's services. At the end of the first year more than a thousand generous friends had contributed \$93,232, leaving a residual deficit of about \$50,000. During the past fiscal year the number of contributors rose sharply to 2,396, and their gifts of \$211,380 came within about \$2,600 of completely offsetting the deficit. It is difficult to express adequately how much this form of giving has meant to the Art Institute and how much it can continue to mean, not only in making certain that established activities will continue indefinitely but also in making possible an expanded program of service to the community.

Bequests and Other Major Gifts

Miss Florence Dibell Bartlett bequeathed \$100,000 to be added to the principal of the recently established pension fund for employees. Mrs. Charles H. Worcester made two bequests, one for \$500,000 for endowment to maintain and add to the Charles H. and Mary F. S. Worcester Collection, and the other a residuary share amounting to about \$800,000 for unrestricted purposes. Mrs. Antoinette Farren Brown, widow of the late Walter B. Brown, provided about \$200,000 for unrestricted purposes through a bequest and a revocable living trust which terminated at her death last July.

Other bequests of money or securities were made by Miss Gracia Barnhart, Thomas E. Donnelley, Oscar F. Mayer, and Mrs. Chester D. Tripp.

During the year the Trustees recognized the continuing great generosity of Arthur T. Galt

by naming in his honor Gallery 50, the great Spanish Gallery east of the main staircase.

There were also many gifts made in memory of or in honor of persons closely associated with the Art Institute or with an interest in art.

Classifications of Donors

For many years special recognition of donors was limited to election as a Benefactor of the Art Institute in recognition of gifts or bequests amounting to not less than \$50,000. During the Emergency Fund campaign the Trustees authorized the designations of Patron, Sponsor, or Friend of the Art Institute in recognition of smaller but still notable campaign gifts. Last fall the Trustees voted to make these three new classifications permanent and to continue to list Patrons and Sponsors on the new bronze plaque on the south wall of the main lobby. They also voted to consider for election to these classifications the cumulative value of all gifts of unrestricted funds made since 1951 and continuing indefinitely.

During the year the following were elected to the classification indicated:

BENEFATOR OF THE ART INSTITUTE

Mrs. Antoinette Farren Brown
Walter B. Brown
Thomas J. Dee
Chester D. Tripp

PATRON OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$25,000 and less than \$50,000

None elected

SPONSOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$5,000 and less than \$25,000

Mr. and Mrs. Otto C. Doering
Margaret L. Hecht (*in memoriam*)
Mr. and Mrs. Morris I. Kaplan
Albert Kunstadter Family Foundation
Frank B. Redington (*in memoriam*)

FRIEND OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$1,000 and less than \$5,000

Alsdorf Foundation
James M. Barker
Mrs. Clara Holt Bates
Mrs. Clyde M. Carr
Mrs. Freeman Hinckley
Mr. and Mrs. Henry R. Levy
Kate Maremont Foundation
Mr. and Mrs. John Walter Miller
Mr. and Mrs. Langdon Pearse
Mr. and Mrs. Moses E. Shire
Chicago Towel Company
Field Enterprises
Earle Ludgin & Company

PENSION PLAN FOR EMPLOYEES

For many years loyal employees of the Art Institute, some of whom had put in more than fifty years of service, were retired under a system of allowances voted out of each year's operating budget. After long and careful study, the Trustees established a uniform pension plan, effective July 1, 1954, which will assure all regular full-time employees of the Art Institute of a pension after twenty years of service. Payments under the plan will continue to be made out of the annual operating budget until the principal of the pension fund reaches about \$1,750,000, when the income will be sufficient to take care of normal costs and past service credits. The generous bequest of \$100,000 from Miss Florence Dibell Bartlett mentioned above will greatly strengthen the fund in its early stages, and it is hoped that it will continue to grow through additional gifts and bequests designated for that purpose.

MEMBERSHIP

Few museums in the world can claim as loyal a group of friends as the Members of the Art Institute. Their interest and support have made possible many programs which otherwise could not be carried on, and they have been the first to respond generously whenever they have been



Church dignitaries from all over the world were among the thousands who visited the Institute's special loan exhibition, Masterpieces of Religious Art, held in cooperation with the World Council of Churches last fall. Dr. Geoffrey Fisher, Archbishop of Canterbury, admires the painting of Jacob and Benjamin by Fabritius, a contemporary of Rembrandt. With him is Director Daniel Catton Rich (center) and Dr. Hans Huth, Research Curator

asked to contribute to capital campaigns and to the Annual Contributors Fund. More recently, many Members have been most helpful in suggesting the names of friends who should be interested in membership in the Art Institute.

At the end of the fiscal year there were 17,470 Members in all classifications. Nearly seventy per cent of these were Life Members or Governing Life Members, indicating that many with a long and lasting interest in the Art Institute find it economical to pay the single fee for life. Specifically, there were 11,846 Life Members, 230 Governing Life Members, and 5,394 Annual Members.

For many years it was customary to list the name of each Member in every published annual report, but because of the size of our membership and the frequent changes, the list was always out of date before it was published. Then, during the careful self-examination which has marked our critical financial situation in recent years, we discovered that this listing required fully three-quarters of each report and added substantially to the cost of publication. We hope and believe that our Members will agree that the omission of the complete list of both Members and contributors, however much we regret it, is sound policy.

REHABILITATION PLANS

Several years ago the Art Institute asked its friends to provide through gifts an Emergency Fund of \$1,600,000 for emergency repairs, rehabilitation of the building, and operating deficits for a short period until a program of annual giving could be established. There were certain critical and immediate needs which could not be postponed until the comprehensive plan had been worked out in detail. Before the campaign had ended, in fact, some \$100,000 was spent for stone work to keep the roof from collapsing, replacing dangerous and inefficient wiring, and similar repairs.

The long-range objectives involving major building changes required long and careful study by our architects and our staff. As the architects went ahead with their study of the Art Institute's needs, they came up with the recommendation that vital gallery space and "circulation areas" could best be released by removing all curatorial offices, the membership department, and miscellaneous activities from the present high-ceilinged galleries and placing them in a new administration building. It was then suggested that the Ferguson Memorial Building, which was originally planned in 1928 and approved by the courts in 1933 to be erected on the east side of the railroad tracks, now be placed west of the tracks and utilized in part for administration purposes.

The shift in location and the change in design of the Ferguson Memorial Building would not only enable the Trustees to carry out the plan of erecting a beautiful building in memory of Mr. Ferguson, but would also relieve the gallery congestion in the present building by providing new space for the officers and staff of the Institute. Our lawyers felt that this change in location and design of the building required court approval before the accumulated income from the Ferguson Fund could be used in constructing the building. Therefore, a suit for such court approval was filed. Had we gone ahead with the original building, no legal question would have been involved.

The National Sculpture Society at this point tried to intervene, but were ruled out by the court. Artists Equity followed the same procedure, with the same result. The case is now on appeal to the Illinois Appellate Court. Meanwhile, the City of Chicago filed a petition to enter the case, which the court granted.

As a result of all this, the court may not have an answer for us about the Ferguson Memorial Building for some months. Rather than compound these delays, we are going ahead with another part of the modernization program, financed by the Emergency Fund. Blackstone Hall, where the plaster casts have been a source of interest for students and visitors, is to be floored over to provide us with two large galleries and a mezzanine. In place of the plaster casts (some of which have deteriorated beyond repair), we will have spacious galleries for the display of our world-famous Oriental art, now inadequately housed in a remote part of the building.

The long-deferred decision about our heating plant is now being resolved with the installation of new boilers and modern equipment. There are many other hopes and dreams for the future. Perhaps some day we may even have air conditioning. These are things which today may seem visionary, but then all we have to do is look about us to see how generations of generous Chicagoans have already made some magnificent dreams come true in the development of our great Art Institute in less than three-quarters of a century.

CONCLUSION

On this occasion and on behalf of the entire Board of Trustees, I want to express our appreciation to the staff of the Art Institute for their loyalty and exceptional service in carrying out so splendidly the purposes for which the Institute was founded.

For the Trustees,
EVERETT D. GRAFF, *Acting President*



Self Portrait (1886-88), oil on canvas, by Vincent van Gogh, a bequest of Joseph Winterbotham made in 1954 along with thirty-six other paintings, drawings and sculpture soon to join the collections

REPORT OF THE DIRECTOR

The past year began with a tremendous loss to the Art Institute—the death of its active and much-beloved President, Chauncey McCormick. As a Trustee since 1925 and President since 1944, Mr. McCormick had been a leader in every progressive step the Institute made in thirty years. His great contributions to our growth and policies have been told elsewhere; it is enough to note that our Members felt they had lost a friend and our staff, an understanding and devoted co-worker. Fortunately Everett D. Graff, a Vice President, was persuaded by the Board to take over the President's duties until the next Annual Meeting and Mr. Graff has tackled the complex and challenging problems of the Institute with a sympathetic skill which has made the year 1954–1955 an outstanding one.

It can never be repeated too often that the Art Institute is a multiple institution. It contains excellent professional schools of art and the theatre; it is one of the great museums of the world, constantly broadening and adding to its collections; it includes one of the few important art libraries in the country; it is constantly arranging stimulating exhibitions and studying ways in which it can increase its educational services to the public. With a school faculty numbering 112 and a museum staff of 299, it plays a dominant role in the cultural pattern not only of Chicago but of the entire Middle West. Its range of interest and its scope of activities make it unique among American art institutions.

A Series of Outstanding Exhibitions

When the World Council of Churches decided to hold an International Assembly in Chicago, the Institute was asked to cooperate by arranging a special exhibition for delegates and visitors from all parts of the globe. Masterpieces of Religious Art was the outcome, a brilliant loan exhibit of thirty great religious pictures dating from the fifteenth century to the work

of American contemporaries. Spacious set and lighted with extreme skill by William Friedman, then our Consultant on Design and Industry, it was a distinguished success. The unique catalogue prepared by Dr. Hans Huth, in which he juxtaposed quotations from the Scriptures and stanzas from great religious poetry with reproductions of the paintings, was seen all over Chicago during the Assembly.

Very different and much debated was the 61st Exhibition of American Painting and Sculpture, held from October 21 to December 5. Selected by those curators of the Institute who specialize in contemporary art, its prizes were awarded by a distinguished jury invited to Chicago for this purpose. It attempted no theme other than to show the work of outstanding American contemporaries, in some instances by more than one example. It is interesting to note that of all exhibitions held during the year, this one attracted the largest number of people, 83,292 attending.

Wishing to honor the memory of Chauncey McCormick, the Institute arranged an exhibition, Great French Paintings, borrowing from museums and private collectors for a showing of forty superb works from the fifteenth century to today. Installation was designed by our Trustee, Samuel A. Marx, and the memorial exhibition attracted great attention, presenting a series of paintings which our late President—devoted as he was to the art of France—would have especially enjoyed.

From time to time it is our plan to emphasize in important exhibitions, some of the Institute's own treasures which must necessarily remain more or less hidden from view. For three years the showing, Masterpieces of Japanese Prints, was contemplated and early in March several hundred of our greatest color prints, chiefly from the Clarence Buckingham Collection, were carefully taken from their boxes and shown in an intimate and colorful setting designed by the Chicago architect,

Charles Dornbusch. This marked the occasion of the publication of the first volume of the remarkable catalogue raisonné of the Clarence Buckingham Collection, a book of almost three hundred pages and six hundred illustrations. Not only does the scholarship of the volume, which is the work of the late Keeper of the Collection, Helen Gunsaulus, assure its permanent value, but the design by Suzette Morton Zurcher, Head of Museum Design, is of such beauty that the catalogue will long endure as a superb publication. The Art Institute's collection of Japanese prints is one of the greatest in the world and second only to Boston's in the United States.

The increased interest in Japan and the sheer, unexpected loveliness of the prints themselves attracted over 78,000 visitors. This event was succeeded by the 58th Annual Exhibition by Artists of Chicago and Vicinity, a carefully juried showing which represented our local artists in an excellent light, and from which a number of works were sold to private collectors.

The Institute also cooperated in several international exhibitions. Upon the suggestion of the United States Embassy in Paris, Carl O. Schniewind selected a group of contemporary American drawings which were shown with considerable success in Paris, Nice, Grenoble, and Aix-en-Provence, and when the important exhibition, French Paintings and Drawings from David to Toulouse-Lautrec, was sent from America to Paris, sixteen of our greatest nineteenth century works were included—almost one tenth of the whole. This dazzling exhibition of nineteenth century French paintings owned in America was part of the "Salute to France," arranged under the patronage of the President of the United States, who took a personal interest in the affair. It was one of the most popular events ever staged in Paris. Thousands of French visitors stood in line for hours to gain entry into the Orangerie, in the Gardens of the Tuilleries, where the exhibition was held. It is a tribute to the Art Institute collections that

so many of its paintings were sought for this international event. The cover for the catalogue and the official poster reproduced the Institute's striking painting by Toulouse-Lautrec, *Au Moulin Rouge*.

Gifts and Purchases

During the past twelve months the Institute has received remarkable gifts and has had the good fortune to acquire, through purchase, a number of desired works in various fields which add greatly to the artistic value of the collections. But circumstances are changing in regard to gifts, and the future is not too clear. With but few exceptions, some of them fortunately in Chicago, the great private collections have already gone to museums. This year the Institute received a notable group of early European works through the bequest of Max Epstein, long a devoted friend and Trustee.

Charles Laughton, noted actor and collector, examines prints from the vast Clarence Buckingham Collection of Japanese Prints. Some of the best examples from this world-famous collection were selected for the extensive public exhibition last spring. For the 1954 exhibition of Great French Paintings in memory of Chauncey McCormick, Mr. Laughton lent a fine Renoir from his painting collection





Deposition from the Cross, North French School, c. 1490, oil on panel, is one of twenty-five paintings in the bequest of Max Epstein for the Max and Leola Epstein Collection

The twenty-six paintings bequeathed include a regal Portrait of Isabella of Bourbon by Velásquez; a lovely Pater, *Fête Champêtre*, very welcome since the Institute is weak in eighteenth century French painting; a remarkable Deposition, called North French and painted at the close of the fifteenth century; a fascinating portrait, attributed somewhat unconvincingly to Watteau, as well as works by Memling, Rubens, Rembrandt, Botticelli, Van Dyck and others. Also a most generous bequest was received from the Estate of Joseph Winterbotham—some thirty-seven paintings and drawings, chiefly of the French School of the nineteenth and twentieth centuries. Mr. Winterbotham, who was deeply interested in the Institute, through the establishment of the Winterbotham Plan which his father originally set up to purchase foreign contemporary painting, had presented during his lifetime extraordinary works by El Greco, Van Gogh and Cézanne. His bequest includes a remarkable portrait by Degas, *Woman in a Rose Hat*, and an intense and little-known Self Portrait by Van Gogh, as well as top-flight canvases by Gauguin, Courbet and Cézanne. In addition, an interesting group of Oriental objects came to the Institute through Mr. Winterbotham's will. Nathan Cummings' gift of a great painting by Degas, *Bathers*, corrected our lack of a work of Degas's final stage. This large pastel, with its strong rhythmic drawing and powerful color, shows how "modern" the artist became toward the end of his life.

The painting collection has also lacked certain important twentieth century examples to carry forward the splendid survey of Impressionist and Post-Impressionist art for which the museum is famed. To rectify this, a new advisory Committee on Twentieth Century Painting and Sculpture was established recently under the chairmanship of Leigh B. Block, and Mrs. Katharine Kuh, Associate Curator, was named Curator of Modern Painting and Sculpture. During the last year a great Picasso, *Mother and Child*, was received as the gift of a group of interested donors comprising

the Mary and Leigh Block Charitable Fund, Inc., Mr. and Mrs. Edwin E. Hokin, Mr. and Mrs. Samuel A. Marx, Mr. and Mrs. Chauncey McCormick, Mrs. Maurice L. Rothschild and the Ada Turnbull Hertle Fund. Sculpture has long been more or less a step-child in the museum. The lack of a properly placed and lighted gallery for sculpture has resulted in its being shunted off into corridors or combined (sometimes unhappily) with paintings. The greatest acquisition in sculpture this year is undoubtedly Maillol's magnificent female torso, *Chained Action*. A work of tremendous power, done in 1906, it is acknowledged the sculptor's masterpiece. Our bronze, purchased from the Wirt D. Walker Fund, is an unusually beautiful casting in its chasing and patina. Of great vigor in the contemporary vein is the large welded steel Whaler of Nantucket (E. E. Ayer Fund) by Theodore Roszak, one of the leaders in contemporary sculpture who, we are proud to remark, was once a student in our School.

Three large and imposing canvases by significant contemporaries also entered the collection. One is the dazzling *Greyed Rainbow*, by Jackson Pollock, this season's gift of the Society for Contemporary American Art. Another is the unnamed abstraction by Mark Rothko, a huge work full of burning color and light; the third is Jack Levine's dignified and somehow portentous *Trial* (gift of Mr. and Mrs. Edwin E. Hokin and the Friends of American Art) which was seen last summer in the Gallery of Art Interpretation along with Levine's preliminary oil sketches and drawings for this major work.

One of the most encouraging things about the growth of the twentieth century collections is the number of new donors who have appeared. Among significant contributors of paintings in this field are Mr. and Mrs. Albert Arenberg, Mr. and Mrs. Harry L. Winston, Mr. and Mrs. Hans von der Marwitz, Mr. and Mrs. Armand P. Bartos, Sigmund Kunstadter, Mr. and Mrs. Arnold H. Maremont and Mr. and Mrs. James W. Alsdorf. Due to their efforts, and to the continuing gifts of Mr. and Mrs. Leigh B. Block and Mr.



The Three Judges, oil on canvas, 1928, by Georges Rouault. Gift of Mr. and Mrs. Samuel A. Marx

and Mrs. Samuel A. Marx, the Institute's showing of the twentieth century now ranks next to those of the Museum of Modern Art and the Philadelphia Museum.

In the same way the representation of twentieth century prints has significantly increased through Joseph Shapiro's splendid gift of one hundred and sixty-six contemporary etchings and lithographs, among them rare and unusual works by Picasso, Chagall, Matisse and Rouault. When Curt Valentin, the able New York dealer, died last year he bequeathed twenty prints and five drawings to the Institute, to be selected by Mr. Schniewind. This group includes works by Braque, Miró, Ensor, Klee and Henry Moore. Realizing that the museum must constantly acquire contemporary drawings to give a just picture of today's art, a special committee on twentieth century graphic art was established,

with Mrs. Tiffany Blake as Chairman. Through this committee, which functions with the Committee of Prints and Drawings as a whole, a series of outstanding purchases and gifts were acquired.

Mrs. Potter Palmer presented another group of prints by early masters as a part of the Potter Palmer Collection. This year's gift emphasized nine rare fifteenth century engravings, among them exquisite impressions by the Master E. S. and Schongauer. Even though great prints by the masters are becoming exceedingly scarce, the Clarence Buckingham Collection added Aldorfer's Landscape with Two Pine Trees and two superb Rembrandts.

A few years ago our collection of English silver was relatively poor. Today it ranks with the best in the country, while a recent gift by I. D. Berg of eighty-five pieces by the much-admired woman silversmith of the eighteenth century, Hester Bateman, makes Chicago the best place in the country to study her work. Over the years Mr. Berg has been building up a collection in the Institute in memory of his wife who was particularly interested in English women working in silver. His presentation of the Bateman Collection is the latest example of his understanding generosity. The acquisition of the Van Cortlandt Cup, by the New Amsterdam silversmith, Cornelius Vanderburgh, immediately puts the Institute among the very few museums owning works of this elusive period in American art. This "caudle" cup is more than an historic item; in itself, it is a superb example of seventeenth century design and craftsmanship. It is the gift of the Antiquarian Society and Dr. and Mrs. C. Phillip Miller. The Antiquarian Society's gifts of Americana have been reinstalled and show how much this active and generous group has contributed over the years. Among the exhibitions in the Textile Division was the first comprehensive showing of our own tapestries. This collection is growing and the exhibit was greatly enhanced by the gift of four splendid tapestries from the Hearst Foundation which were at one time a part of Mr. Hearst's notable collection.

Chinese Paintings, Japanese Screens

During the past decade, through the active interest of Charles Fabens Kelley, Curator of Oriental Art, the Institute has built up a remarkable representation of Chinese painting. Troubled conditions in the East have suddenly made available scrolls and albums that for centuries were hidden from view, and the Institute has benefited from the situation to acquire a number of them. Four distinguished additions have been made this year, among them a rare ink on paper Landscape of the Sung Dynasty (960-1279 A.D.) acquired for the Kate S. Buckingham Collection, and a delightful hand scroll of Flowering Lotus by Ch'en Sun (Ming, 1368-1644) purchased by the Wirt D. Walker Fund. The exhibition held here in 1953 of art treasures sponsored by the Japanese Government pointed up the lack of Japanese painting in our collection, and this year the Institute was exceedingly fortunate in securing a superb pair of six-fold screens in gold and color by the eighteenth century Japanese artist, Maruyama Okyo, to add to the Buckingham Collection. They are painted with superb decorative skill, one showing turtles and plum branches in landscape, the companion piece showing cranes and pines, all of these symbols of longevity. Russell Tyson has again added to his outstanding ceramic gifts by presenting a pair of Chinese porcelain vases in five colors by Wan Li (1573-1619).

School Progress

The School of the Art Institute and the Goodman Theatre both functioned to full capacity during the past twelve months. The Goodman played to an annual audience of 171,388 and graduated 15 students last June. The School graduated 152. Two years ago a Survey Committee made up of three distinguished educators in the arts who were kind enough to come to Chicago, sat down with the administration of the Institute and School and gave us recommendations for future growth. Immediately the School Committee,

under the wise and active chairmanship of Harold H. Swift, began to weigh these recommendations and put some of them into effect. Teaching loads have been reduced, salaries more in line with the current scale have been established, a reconsideration of the curriculum with more faculty participation has been undertaken, and Day School and Evening School instruction has been more closely related. There still remains the problem of inducing to join the faculty several artist-teachers of high reputation. Last year the School found most stimulating the extended visits of three such personalities—the Chilean painter, Matta, and the Americans, Jack Levine, painter, and

Still Life with Siphon, drawing in charcoal, 1917, by Juan Gris, closely associated with Braque and Picasso in the Cubist movement. This historically important addition to the drawing collection was the gift of Mr. and Mrs. Leigh B. Block



Theodore Roszak, sculptor, who conducted seminars, gave lectures and arranged conferences with advanced students.

No record for the year would be complete without reference to the Woman's Board. Perhaps its greatest innovation was the opening of an Art Rental and Sales Gallery, inaugurated last October. It has already rented 346 works at a cost to the patron of only a few dollars a month. Encouraging, indeed, is the fact that 35 examples by Chicago artists have been purchased. The establishment of a series of Associates through the suburban areas is a constructive move to link the citizens of these communities more closely with the Institute. Again, the May Festival was a delightful success, bringing a number of new visitors to enjoy some of the highlights and activities of the museum and schools. Besides assisting, socially, at the openings of important exhibitions, members of the Woman's Board voted to supply from money raised by the Board, some fifty specially-designed benches for the painting galleries. During the three years since the creation of the Board, the staff has worked with Mrs. Tiffany Blake, its first President, in close harmony. Her sympathetic consideration of staff effort has meant a great deal to all of us and it is with deep regret that her friends accept her decision to retire as President.

A New Educational Experiment, A New Department

Last year the Institute participated in a most interesting experiment in adult education. This was a course called Looking at Modern Art in which the group discussion method was freely employed. Mrs. Katharine Kuh was invited by the Fund for Adult Education of the Ford Foundation to design the course based upon an earlier project in Los Angeles. A special text by Mrs. Kuh was printed; color reproductions and lantern slides were made available, and ten groups with representation in Detroit and Akron, Ohio, were set up under trained art consultants. Free exchange of opinion, frequent visits to the galleries of the Institute, and a lively response showed that the discussion

method can well be applied to the understanding of art. Doubtless this pilot project will have considerable influence on future work in museum education.

Any museum must constantly keep before it the possibility of adding new departments in fields of interest to the public. One of the great discoveries of the twentieth century is the fascinating series of interlocking cultures broadly called Pre-Columbian. Regarded as mere curios by their discoverers, and later crowded into the cases of ethnographic museums, these ancient sculptures, ceramics and textiles are now being studied seriously, and are recognized as works of art worthy to rank with many of the greatest expressions of the Orient and Europe. For the past few years Chicago has been privileged to see on display at the Art Institute a selection of the Gaffron Collection of Peruvian Art. This is one of the most famous collections of Peruvian antiquities in the world, and was lent to us by Dr. Hans Gaffron. Last year another great collection, which supplements in striking ways the Gaffron Collection, was lent by Nathan Cummings. It was then decided by the Trustees to develop a section of early arts, and the first step was taken by purchase of the Gaffron Collection. It is hoped that during the next few years a few galleries of so-called "primitive" arts may be installed, and more publication made of this rich material. The outstanding handbook of the Cummings Collection, prepared by Alan Sawyer for that exhibition, shows how pleasantly complicated archaeological material can be presented to the public. Five years ago, when a Department of Photography was contemplated, there were few requests for photographs. Today, the public is vitally interested in the product of the camera, and it is hoped that a photographic study room may be developed where visitors may enjoy our growing collection at their leisure.

Educational Plans, Television

During the past year a great deal of planning has gone into the programs for Chicago's educational television station, WTTW. Maude Kem-

per Riley was appointed to study the problem and has enlisted the aid of the staff in preparing several interesting approaches, using Institute material and personnel. Undoubtedly a great part of the educational work of the museum will ultimately be carried to the widest possible public by television, and the Institute is convinced that every effort should be made to cooperate with WTTW and assure its success.

There is no doubt that art education for adults and children represents one of the major challenges in the museum field. Though departments of education have long existed in our museums and many ideas have been tried and some of them found partially successful, there

still remains a great unexplored opportunity for serving a wider public. Realizing that the Institute, with its museum, school and libraries, its close link with the major universities of the city, and its cordial relations with other local institutions, has enormous assets on which to draw, the Trustees this spring appointed George D. Culler, formerly the Director of the Akron (Ohio) Art Institute, as Director of Museum Education. Mr. Culler will coordinate the museum's many educational activities and will design new ways of employing the collections and utilizing the services of the museum staff in public education.

DANIEL CATTON RICH, *Director*



Junior students in the Saturday School for young artists. An estimated 10,000 Chicago children each year receive some form of art instruction under the auspices of the Art Institute and affiliated organizations



Tea Set by Hester Bateman, part of the I. D. Berg-Trimble Collection of eighty-five pieces by the 18th century English woman silversmith. Mr. Berg's gift was made in memory of his wife, Alice Kimpton Berg

REPORT OF THE TREASURER

It is a pleasure to report the income and expense of The Art Institute of Chicago for the year's operations ended June 30, 1955, and to present the condensed statement which follows. Expenses for the year totaled \$1,940,417.01 as compared with income available for the operating budget in the amount of \$1,937,838.97. The resulting deficit of \$2,578.04 is the smallest in the past five years.

As the year began, the outlook was extremely critical, with anticipated income falling more than three hundred thousand dollars short of estimated expenses. Strict economy measures resulted in some savings, and the deficit was further reduced by increased earnings on invested endowment funds and, at the close of the year, by accumulated income from an unrestricted bequest. But the great difference between a final crippling deficit and the small

actual one was the generosity of many hundreds of annual contributors whose gifts toward operating expenses amounted to \$211,379.68.

There was also a slight increase in the Art Institute's share of a tax levy by the Chicago Park District for all museums on park property. This is our only form of tax support and amounted to approximately seven per cent of the operating expense for the year.

No expenditures for the purchase of art objects are reflected in the condensed operating statement. Such purchases are made only when sufficient funds are available from gifts and endowment income restricted by the donors for that purpose. Expenditures for additions to the collections during the year amounted to \$216,195.70.

HOMER J. LIVINGSTON, Treasurer

CONDENSED STATEMENT OF OPERATIONS
for year ended June 30, 1955

Financial statement examined by Haskins & Sells, Certified Public Accountants

INCOME

Admissions—Museum	\$ 18,732.75
Auxiliary activities	
Restaurant, museum and school stores, hall rentals,	311,903.15
Endowment income	613,884.36
Annual contributors	211,379.68
Chicago Park District tax levy	139,554.31
Annual memberships	48,065.00
Tuitions and fees—School	456,827.13
Theatre ticket sales	89,188.53
Miscellaneous	48,304.06
TOTAL INCOME	\$1,937,838.97

EXPENSE

General	
Administration, archives, publicity, membership, development, supplies, school advertising, theatre production	\$421,224.54
Educational	
Curatorial, exhibitions, lectures, library, faculty salaries.....	592,894.86
Auxiliary	
Restaurant, museum and school stores, hall rentals	286,042.24
Maintenance	
Repairs, guards, cleaning, heat, light	519,847.35
Retirement and social security	94,489.04
Miscellaneous	25,918.98
TOTAL EXPENSE	1,940,417.01
OPERATING DEFICIT	\$ 2,578.04

THE BOARD OF TRUSTEES

Lester Armour
Cushman B. Bissell
William McCormick Blair
Mrs. Tiffany Blake
Mrs. Leigh B. Block
Leigh B. Block
Avery Brundage
Percy B. Eckhart

Marshall Field, Jr.
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Frank B. Hubachek
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Earle Ludgin
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Brooks McCormick
Andrew McNally III

Walter P. Paepcke
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Daniel Catton Rich
Edward Byron Smith
Harold H. Swift
Arthur M. Wood
Frank H. Woods
George B. Young

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Robert Allerton

Russell Tyson

Charles H. Worcester

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Mayor of the City of Chicago
Carl H. Chatters,
Comptroller of the City of Chicago

James H. Gately,
President, Chicago Park District
Le Roy Woodland,
Treasurer, Chicago Park District

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Russell Tyson, *Honorary Vice President*

Everett D. Graff
Vice President
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Vice President
Lester Armour
Vice President

Homer J. Livingston
Treasurer
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Director
Charles Fabens Kelley
Assistant Director

Charles Butler
Business Manager
Lloyd W. Brown
Secretary

THE WOMAN'S BOARD

OFFICERS

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Mrs. Chauncey McCormick and Mrs. Potter Palmer, *Honorary Co-Chairmen*

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Miss Margaret Fisher, Mrs. Earl Kribben, Mrs. Solomon B. Smith, *Vice Presidents*

Mrs. C. Phillip Miller, *Secretary*

Mrs. Samuel A. Marx, *Treasurer*

Mrs. J. Harris Ward, *Assistant Treasurer*

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Mrs. Laird Bell

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Mrs. Homer J. Livingston

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Mrs. Robert McDougal, Jr.

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Mrs. Joseph L. Valentine

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Mrs. John R. Winterbotham

Mrs. George B. Young

Mrs. Victor K. Zurcher

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Mrs. Clyde W. Hart

Mrs. Hubert E. Kampp

Mrs. William W. Miller

Mrs. Burke Williamson

HONORARY MEMBERS

Mrs. Emily Crane Chadbourne

Mrs. James Ward Thorne

STAFF OF THE MUSEUM

Daniel Catton Rich, *Director and Curator of Painting*

Charles Fabens Kelley, *Assistant Director and Curator of Oriental Art*

Charles Butler, *Business Manager*

Lloyd W. Brown, *Secretary*

Richard P. Trenbeth, *Assistant to the President in the Field of Development*

Louise Lutz, *Executive Secretary*

Frederick A. Sweet, *Curator of American Painting and Sculpture*

Katharine Kuh, *Curator of Modern Painting and Sculpture and Curator of the Gallery of Art Interpretation*

Hans Huth, *Research Curator*

Waltraut M. Van der Rohe, *Research Assistant*

Margaret O. Gentles, *Associate Curator of Oriental Art and Keeper of the Clarence Buckingham Collection of Japanese Prints*

Jack Sewell, *Assistant Curator of Oriental Art*

Meyric R. Rogers, *Curator of Decorative Arts and Curator of Industrial Arts*

Mildred Davison, *Associate Curator of Textiles*

Vivian Scheidemantel, *Assistant Curator of Decorative Arts*

Alan R. Sawyer, *Assistant Curator of Decorative Arts*

Carl O. Schniewind, *Curator of Prints and Drawings*

Hugh Edwards, *Assistant Curator of Prints and Drawings*

Harold Joachim, *Assistant Curator of Prints and Drawings*

Ruth E. Schoneman, *Librarian, the Ryerson and Burnham Libraries*

Virginia Yarbro, *Assistant Librarian, Ryerson Library*

George D. Culler, *Director of Museum Education*

George Buehr, *Associate Lecturer*

Addis Osborne, *Associate Lecturer*

Dudley Crafts Watson, *Membership Lecturer*

Margaret F. Bush, *Museum Registrar and Keeper of the Archives*

J. Francis McCabe, *Superintendent of Buildings*

Carl G. Greene, *Assistant Superintendent of Buildings*

Peter J. Pollack, *Public Relations Counsel and Curator of Photography*

Maude Kemper Riley, *Editor of Publications and Head of Television Programming*

Suzette Morton Zurcher, *Head of Museum Design*

John Lemmon, *Manager of Museum Store*

F. M. Gardner, *Manager of Membership Department*

Mary Ann Warner, *Cafeteria Manager*



Students in the School exchange ideas with prominent contemporary artists. Last year visiting artist-lecturers included the painters Jack Levine (above), Matta Echuarren (below), and Theodore Roszak, sculptor



FACULTY OF THE SCHOOL

Hubert Ropp
Dean of the School

Grace Hammill
Assistant Dean

Lloyd H. Cowan
Registrar

Allen, Harold	Grill, Ann H.	Palma, Joseph, Jr.
Anisfeld, Boris	Halstead, Whitney	Paulus, James
Balsham, Leah	Harris, Norman	Pedersen, Daniel H.
Bar, Nelli	Himmel, Kalman	Pen, Rudolph
Bender, Dorothy	Hinz, William	Pesick, Rosemary
Berdich, Vera	Hipple, Mary	Phipps, Park
Blackshear, Kathleen	Hirsch, Adelheid	Pougalis, Constantine
Breckenridge, Elton	Howlett, Carolyn	Price, Margery Johannes
Cassady, Edith Jane	Huebner, Louis	Quenon, E. L.
Caul, Berta	Jacobson, Emmanuel	Rasmussen, Rosemary
Chassaing, Edouard	Jefchak, John	Regensteiner, Else
Coen, Eleanor	Jordanek, George	Reynolds, Harold F.
Cox, John R.	Kahn, Max	Ritman, Louis
Craft, Douglas D.	Kapsalis, Thomas	Seavey, Henry
Culjak, Helen	Kauffman, Andrene	Silva, Iola Rigacci
Cullen, Bernard, Jr.	Keane, Richard	Smythe, Willard
Danhausen, Eldon	Klammer, Hedwig U.	Sommer, Gilbert
Deschamps, Robert	Landis, David M.	Spears, Ethel
Domke, George	Lane, Daniel F.	Sproat, William
Drennan, Stamford	Leaf, June	Steckl, Cornelia
Dyer, Briggs	Lifvendahl, Robert	Stone, Lurene
Earl, Grace	Lilien, Marya	Troy, Adrian
Fabion, John	Lukens, Marion	Van Poppelendam, Laura
Fink, Raymond R.	MacKinnon, Isobel	Vidrine, Vincent
Frederick, William N.	Mayers, Vivian D.	Vidrine, Florence
French, Myrtle	McGlory, Avadner	Walker, James F.
Giesbert, Edmund	Miller, Velma	Walsh, William E.
Glass, Henry P.	Monti, Gerard	Weiner, Egon
Gordon, William	Neiman, Le Roy	Wieghardt, Paul
Graff, Herman	Oschman, Walter S.	Young, Joseph



Goodman Theatre students learn all branches of stagecraft in presenting such productions as the Oscar Wilde classic, *Lady Windermere's Fan*. Last season students played to audiences of 171,388 in 280 performances.

FACULTY OF THE GOODMAN THEATRE

Maurice Gnesin

Head of the School of Theatre Arts

Mary Agnes Doyle

Assistant Head

W. R. Martini, *Business Manager*

Alliene V. Stierwalt, *Registrar*

Louise Dale Spoor, *Producer in Charge of Children's Theatre*

Aldredge, Theoni

Gentile, Lorenzo

Allis, Frances

Itkin, Bella

Capwell, Elizabeth

Itkin, David B.

Cornwell, Jack

Konkowski, Dorothy

Kraus, Sidney

Naselius, Glenn E.

Slowik, Joseph

Travis, Leonor

Winn, Doug

THE ART INSTITUTE OF CHICAGO 1954-1955

ATTENDANCE

Total attendance	994,495
Paid attendance	74,931

SCHOOL ENROLLMENT

	Fine Arts & Industrial Art	Theatre Arts
Day School	864	140
Evening School	1,581	74
Saturday School—Adult	1,030	
Saturday School—Junior	1,580	
Summer School—Adult	352	
Summer School—Junior	504	
	<hr/>	<hr/>
	5,911	214

Graduates 1955

Master of Fine Arts	10	2
Master of Art Education	9	
Bachelor of Fine Arts	54	8
Bachelor of Art Education	32	
Diploma	47	2
Certificate		3
	<hr/>	<hr/>
	152	15

GOODMAN THEATRE ATTENDANCE

Adult productions	105,800
Children's Theatre	57,338
Studio Theatre	8,250
	<hr/>
	171,388

SPECIAL SERVICES

	Number	Attendance
Lectures	229	29,254
Gallery tours	542	23,894
Sketch classes	161	29,848
Film showings	23	2,226

RYERSON AND BURNHAM LIBRARIES

During the year an estimated 34,000 readers made use of the 62,000 books and periodicals in the reference collections. From the collections of slides, photographs, post cards, and color reproductions a total of 3,855 loans were made, many to Members, teachers, artists, and business firms as well as to the museum staff and students and faculty of the School. More than 65,000 reproductions were borrowed and many times that number consulted in the libraries.

THE
ART INSTITUTE
OF CHICAGO
QUARTERLY

VOLUME LI

NUMBER 3

ANNUAL REPORT 1956-1957



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REPORT OF THE PRESIDENT

On behalf of the Board of Trustees I am pleased to report on the Art Institute's operations during the fiscal year 1956-1957, which ended June 30, 1957. For the second consecutive year the generosity of our friends through their annual unrestricted gifts enabled us to end the year's operations with a small surplus.

In these inflationary times this is cheering news indeed, but the most encouraging trend of all is the accelerated growth in the number of these gifts toward the budget, representing an increase of nearly 30 per cent over last year. A decade or so ago only a handful of Chicagoans concerned themselves with the financial problems of the Art Institute. Today literally thousands of our friends, both in and out of the city, are recognizing that the preservation and development of this great institution are their own personal concern as well as in the public interest. This ever broadening participation in the affairs of the Art Institute is its present strength and its future hope.

THE BOARD OF TRUSTEES

Last October the Trustees unanimously elected Robert Allerton as Honorary President to succeed the late Charles H. Worcester. After nearly forty years as a Trustee and twenty-two years as an officer, Mr. Allerton has as wide a knowledge of the Art Institute and has manifested as generous an interest in its affairs as anyone in its history.

We are honored that he has accepted this position, and it is an inspiration to all of us who serve this institution.

Perhaps I am breaking with the long tradition of formality connected with annual reports in general,

Cover: Wood sculpture. Tyrolean, 18th century, possibly representing St. Notburga. Height, 52 inches. The Buckingham Fund.

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but I should like to say here a word of appreciation for the devoted men and women who serve with me on the Board of Trustees and for the many more among the Governing Life Members. In long and strenuous voluntary effort as well as in quiet munificence, they go far beyond the legal responsibility vested in them. Their help and cooperation make my job a pleasant one.

Governing Life Membership was strengthened during the year, first by a change in the By-Laws increasing the maximum number from 250 to 300, and also by election of seven Honorary Governing Life Members and 18 Governing Life Members. The following were elected Honorary Governing Life Members:

Richard E. Danielson
Miss Bertha K. Evans
Albert W. Harris
Mrs. Daniel E. Huger
Mrs. Sterling Morton
Mrs. Joseph Regenstein
Philip K. Wrigley

The new Governing Life Members are:

Mrs. James W. Alsdorf
John G. Curtis, Jr.
Winston Elting
James R. Getz
Mrs. Robert Hixon Glore
Charles L. Hardy
Francis H. Hardy
Mr. and Mrs. Stanley G. Harris
William E. Hartmann
Morris I. Kaplan
Charles C. Kerwin
Mrs. Fowler McCormick
Mrs. Donald M. Ryerson
Harold Byron Smith
Frank L. Sulzberger
Mrs. Gustavus F. Swift
Victor K. Zurcher

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Canaletto (Canal, Antonio), 1697-1768, *Italian Landscape: Capriccio*. Oil on canvas, 19 $\frac{5}{16}$ " x 23". One of the two Canaletto landscapes given to the museum by Mrs. Clive Runnells.

THE WOMAN'S BOARD

We are grateful to the Woman's Board for its active and varied program of service to the Art Institute as described in the detailed report of its President, Mrs. Leigh B. Block.

ANNUAL GIFTS

About ten years ago we were able to operate the Art Institute on a budget of a million dollars a year. Today our operating budget is more than double that amount and more than triple what it was twenty years ago. Thanks to certain gifts and be-

Street, Cl
at address
August 25
1918. Sub

quests, the principal of our endowment funds has increased during that time, but certainly not in proportion to the costs of everything we do and use. The only way a private institution has of overcoming such a potentially corrosive situation is to ask its many friends to share these financial problems year after year. This past year 2,552 of you contributed \$256,352.24 in unrestricted funds toward the budget. To endow such an annual income would require capital gifts and bequests amounting to nearly seven million dollars!

Among the contributors are 114 business firms, and I am especially pleased to report that there are quite a few that had never contributed before.

BEQUESTS AND SPECIAL GIFTS

Each year we are increasingly gratified by the generosity and forethought so evident in the bequests that come to the Art Institute, in most cases from the estates of Members of long standing. A few are magnificent in amount, but a growing number of smaller bequests indicates that more and more of our friends of moderate means are also planning to provide for the Art Institute in their wills.

Last fall we learned that Mrs. Marjorie R. Newman, a Life Member since 1923, had left the Art Institute an unrestricted bequest estimated at about \$100,000, representing twenty per cent of the residue of her estate. Miss Abby L. Tallmadge of Evanston established in her will a trust estimated to be in excess of \$100,000 from which her cousin is to receive a life income before the principal comes to the Art Institute. Miss Tallmadge's death last October terminated a similar trust established 17 years ago by the will of her brother, Thomas E. Tallmadge, a Governing Life Member. Mr. Tallmadge provided a life income for his sister from a farsighted bequest in trust which grew from \$25,000 in 1940 to \$91,219.82 when the trust principal came to the Art Institute this year.

Roy C. Griswold, a Life Member since 1930, established a testamentary trust in which his widow has a life interest. His will directed that when the trust is terminated, the Art Institute will receive a share of the principal now estimated at \$42,225. Miss Jessie Lacey, a retired teacher in the School, left the Art Institute an unrestricted bequest estimated at about \$6,000, representing one-fifth of her estate. Mrs. Howard R. Stone, a Life Member, left an unrestricted bequest of \$5,000. Paul Fako, an alumnus of the School and a Life Member since 1948, left the balance of a testamentary trust amounting to \$5,350.81 to establish an unrestricted endowment fund to be known as the Paul Rako Fund, using his professional name, as he requested.

Mrs. Herbert F. Goldstein, a Life Member since 1927, made an unrestricted bequest of \$1,000, and Miss Minnie Rosenfield left \$1,000 to establish a prize fund, the income to be used for an annual prize in the School Show. An unrestricted bequest of \$500 was received from Burt A. Beck.

Some donors chose to restrict their gifts to a specific use such as purchasing equipment, adding to endowment, providing construction funds, maintaining certain galleries, purchasing art objects and providing scholarships in the School. Again the gifts of Robert Allerton and Arthur T. Galt were among the most helpful, as were the gifts of Mrs. Chauncey McCormick and her sons. One particularly useful gift, from a donor who prefers to remain anonymous, purchased a specially constructed and very sensitive X-ray machine for our Conservation Laboratory.

Shortly before the close of the fiscal year we received the second payment of the Ford Foundation's grant to aid in raising faculty salaries in the School. This payment of \$99,000 brings to a total of \$219,000 the principal of the helpful endowment fund from which only the income can be used for ten years to raise the pay of our teachers.

There was a total of 331 restricted gifts and bequests amounting to \$1,404,239.47 during the year.

RECOGNITION OF DONORS

Perhaps the highest form of recognition the Trustees can bestow on a helpful friend is naming a gallery for him to remind generations of visitors that the Art Institute is truly a heritage from those who in their time have done so much to make sure it will continue to serve others in the future. The new construction and the consequent return to public gallery use of several of our most convenient areas are providing the best opportunity in many years to establish this form of living memorial.

In recognition of the long record of service and generosity of our late President and his family, the large central gallery in the new Oriental Department will be named the Chauncey McCormick Gallery. Immediately to the south, another large gallery will be named in honor of Russell Tyson, who has made such notable gifts to the Oriental collections and also to the funds of the Art Institute. Two of the new galleries will be named Buckingham Galleries to duplicate as nearly as possible the existing memorials to members of the Buckingham family in the present Oriental galleries.

The Print and Drawing Department owes so much of its excellent collections to the generosity of two families that the Trustees have considered it most appropriate to name one of its major galleries in honor of Mrs. Tiffany Blake and her late husband and another in memory of Mr. and Mrs. Potter Palmer.

During the year many donors were elected to the several official classifications indicated:

BENEFACTOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$50,000

Mr. and Mrs. Harry H. Blum
Nathan Cummings
Mrs. Daniel E. Huger
Mr. and Mrs. Arnold H. Maremont
Thomas E. Tallmadge (bequest)

PATRON OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$25,-
000 and less than \$50,000

Inland Steel-Ryerson Foundation, Inc.
Mrs. Ethel Edmunds Miles (bequest)
Mr. and Mrs. Joseph R. Shapiro
Mr. and Mrs. Frank H. Woods

SPONSOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least
\$5,000 and less than \$25,000

I. D. Berg
Mr. and Mrs. Leopold E. Block
Mr. and Mrs. Frederick S. Colburn
Mrs. George G. Cameron
Misses Catharine and Jessie Colvin
Miss Shirley Farr (bequest)
Mrs. Jacob G. Joseph
Mr. and Mrs. Glen A. Lloyd
The Merrill Lynch, Pierce, Fenner & Beane Foundation, Inc.
Claire Swift von der Marwitz
Oscar Mayer Foundation, Inc.
Fowler McCormick
The Peoples Gas Light and Coke Company
Paul Rako (bequest)

Mr. and Mrs. Daniel Saidenberg
Gertrude Llewellyn Stone (bequest)
Mrs. Noah Van Cleef
Robert C. Wheeler Foundation
Mrs. D. Eckhart Williams
Mr. and Mrs. Victor K. Zurcher

Nimba figure. Baga tribe, Africa, French Guinea.
Wood: 47 inches high, 13 wide, and 24 deep. The
Wentworth Greene Field Fund and the Edward E.
Ayer Fund.





Model of the Ferguson Memorial Building, on which construction will soon begin. The architects' conception of the new wing shows its relation to the main building, and suggests possibilities for landscaping and embellishing the court and garden. Photograph by Hedrich-Blessing.

FRIEND OF THE ART INSTITUTE

In recognition of gifts amounting to \$1,000 and less than \$5,000

J. Emil Anderson & Son, Inc.

Mrs. Mollie Netcher Bragno

Mr. and Mrs. Walter S. Carr

Miss Annette Maltby Chapin

Chicago Art Educators Association

The Clark-Halladay Memorial Foundation

Edward J. Dalton Foundation

Mrs. Charles Strout Davis

Mr. and Mrs. Gaylord Donnelley

Mrs. Frances J. Dorman

Mrs. Herbert E. Fleming

Mr. and Mrs. Herbert A. Friedlich

Felix Gehrmann

Mrs. Herbert F. Goldstein (bequest)

Miss Peggy Guggenheim

Mrs. William B. Hale

Peter Hand Brewery Company

Mr. and Mrs. Homer P. Hargrave

The Heller Foundation

Mrs. Charles V. Hickox

Mr. and Mrs. William O. Hunt

Miss Florence Ansley Jones

James G. Kellogg

Mr. and Mrs. John S. Knight

Mr. and Mrs. Homer J. Livingston

Mrs. Wagner MacMillan

Donald R. McLennan, Jr.

Metro-Goldwyn-Mayer Pictures

Dr. Herbert L. Michel

Miller and Company

Mr. and Mrs. Albert H. Newman

Mr. and Mrs. Seymour Oppenheimer

Mr. and Mrs. Walter P. Paepcke

Mrs. Stuyvesant Peabody

The Rockefeller Foundation

Joseph R. Shapiro

Shaw, Metz & Dolio

H. B. Snower

Mr. and Mrs. William M. Spencer

Sumner Sollitt Company

Standard Oil Foundation, Inc.

The Stans Foundation

Mr. and Mrs. Gardner H. Stern

Mr. and Mrs. Henry H. Straus

Mrs. William C. Swartzchild, Jr.

Mrs. Gustavus F. Swift

Turner Construction Company

Mr. and Mrs. George B. Young

MEMBERSHIP

The Art Institute has good reason to be proud of the many thousands of friends who have become affiliated with this institution as Members. For one thing, this year the number of Members grew to the highest total since 1929, and we have good reason to believe that the new all-time high will be reached some time this fall. Then, too, we take pride in the fact that for so many, Membership in the Art Institute is not a passive thing involving only the payment of dues.

We like to think of our Members as actual participants in man's never-ending search for truth and beauty. For some, this participation may mean only frequent visits to the galleries and thoughtful contemplation of the great works in our collections. For others, however—and there are increasing numbers of them—the Art Institute means a unique opportunity to enrich their adult lives through lectures, sketch classes, gallery tours, study in our libraries, and an occasional evening in the Goodman Theatre. It is not surprising that so many of these are persons whose means and other circumstances give them a wide choice of ways to spend their time, for in these times of transitory and distorted values it becomes increasingly evident that a richer understanding of art is one of the most rewarding and enduring experiences of a lifetime. The Art Institute offers it to anyone who will take advantage of the opportunity.

Perhaps because of this growing interest in making use of the services available to them, many more of our Members are adding their names to the honor roll of those who make annual gifts in addition to their Membership dues. Although it is significant that our Members' gifts last year accounted for about 72 per cent of the total gifts toward the budget, it is equally important that their gifts stimulate the support of corporations whose gift committees believe in contributing to those institutions whose members and alumni lead the way.

At the end of the fiscal year there were 18,906 Members in all classifications. There were 12,330 Life Members, 6,275 Annual Members, 249 Governing Life Members, 32 Honorary Life Members, and 20 Honorary Governing Life Members.

REHABILITATION PLANS

Last year we were able to report the completion of the new boiler plant as the first step in a long-range program for developing the Art Institute into a still finer institution that can serve you better in every way. This year I am pleased to report that the next two major steps—projects that will bring even more direct benefits—are already in progress. By the end of this year the air space above Blackstone Hall will be transformed into nine new galleries for our great collections of Oriental art, and shortly after this Annual Report is published there will be new elevators to take you to the painting galleries.

By the end of next year the new Ferguson Memorial Building to the northeast corner of the main building will bring about further advantages to you. For one thing, it will include a comfortable lounge for our Members. It will also relocate in one convenient site all of the museum services, and perhaps most important of all, it will return to public use many thousands of square feet of galleries in the main building, now used for offices and work-rooms. During the past year several large painting galleries have been renovated, as will others as funds become available.

I am sure you will agree with me that this work has been needed for a long time; in fact, it is the first major improvement to the main building since it was erected 64 years ago. But, like all things that make the Art Institute better for you, it could come about only through the generosity of private citizens and business firms. Perhaps you have had a share in making part of it come true. If you contributed to the Emergency Fund Campaign five years ago, as so many of our Members and other friends did, you will be glad to know that a part of the construction cost of the new Oriental galleries will be paid for by what is left in the campaign fund after the boiler plant and urgent emergency repairs were completed. Additional funds will come from a few major gifts for named galleries in the new area, and we are hopeful that others will establish similar memorials or galleries named for living persons.

I must tell you that legal delays and other complications have raised the cost of construction so that the work already in progress will require about two million dollars more than we now have on hand for that purpose. Until new gifts toward the construction are received, it will be necessary to "borrow" that amount from unrestricted funds now serving as endowment. This means that for the time being, at least, we shall be losing the annual earnings of these funds, or about \$80,000 a year of operating income. It was a risk we have had to take, but it is a risk based on our faith and confidence in the generosity of friends, present and future.

The long-range development program your Trustees are planning for the Art Institute will go far beyond these immediately foreseeable realities. We must, for example, define future needs for still more gallery space, and certainly another of the most desirable objectives to be accomplished as still more millions of dollars come to the Art Institute in the form of gifts and bequests is complete air conditioning of our buildings for the comfort of

our visitors as well as for the preservation of our priceless art. We are confident that when the Art Institute rounds out its first century some twenty-five years from now, its buildings will be truly representative of Chicago's regard for a great museum.

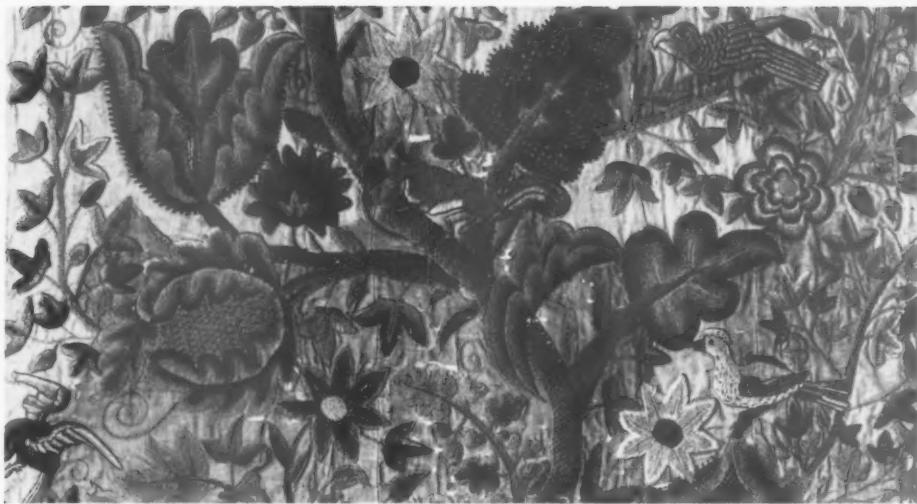
IN APPRECIATION

It has been said of educational and cultural institutions in general that our society owes a debt of gratitude and appreciation to the talented men and women who staff them. For them there are no cost-of-living salary increases and few fringe benefits. There are many on our own staff and faculty, I am sure, who are foregoing greater material rewards in business to go on doing the work they do so well, and from which we all benefit. On behalf of the community as well as the Board of Trustees, I thank the entire staff and faculty for their loyal and capable service.

For the Trustees,
EVERETT D. GRAFF, President



Mr. Hajime Kato, Japanese ceramist, demonstrating throwing techniques to a group from the Ceramics Department of the School.



Embroidered wall hanging, detail. English, 17th century. Gift of Mrs. Diego Suarez.

REPORT OF THE PRESIDENT OF THE WOMAN'S BOARD

The enthusiastic interest and loyal support of every member of the Woman's Board made the past year a most rewarding one.

The Art Rental and Sales Gallery, under the capable leadership of Mrs. Roland Smith, reports an amazing increase in business during the first eight months of its fiscal year. There were 170 sales and 485 rentals. These figures represent over one sale and over three rentals for each day the Gallery was open. The efficiency of more than fifty volunteers a month and the valuable suggestions and advice from our committee representing Chicago artists have made this record possible. Important developments in the Gallery's expanding program of bringing works by Chicago artists into homes and offices are: 1) the steadily increasing number of business firms as customers; 2) a growing percentage of out-of-town clientele; and, 3) the greater number of sales realized from rentals.

As a result of the able direction of Mrs. Earl Kribben and through the generosity of Marshall Field and Company, the Christian Dior dinner of

April 8 proved a highly successful project. Not only did it have distinction, but it raised a substantial sum of money with which the Woman's Board will help furnish a large Members' Room in the new Ferguson Memorial Building.

Mrs. Robert McDougal, Jr., who has completed two years of untiring service as Chairman of our Community Associates organization, reports a membership of over 700, representing Winnetka, Oak Park—River Forest, Homewood—Flossmoor, and Hinsdale. The Community Associates, with their varied educational programs for both adults and children at home and in the museum, have made many new friends for the Art Institute. Their co-operation, through exhibits and sales, with the Art Rental and Sales Gallery has proved invaluable; and their financial support, including two scholarships, is deeply appreciated.

On behalf of the Woman's Board, I want to express our thanks to all members of the staff of the Art Institute whose generous help made this year's work possible.

MARY L. BLOCK, President

REPORT OF THE DIRECTOR

At the end of last year's report I indicated a few of the difficulties involved in carrying on a full program of activities during rebuilding and rehabilitation. It has been necessary to close a number of galleries, to retire certain collections, to rehouse much of the administrative and curatorial staff, to relocate School class rooms and to engage in many shifts of function and personnel during the reconstruction of Blackstone Hall. All this has been accomplished through the vital cooperation of the staff and the understanding patience of the public. We feel confident that when the new galleries are opened and the Ferguson Memorial Building completed, Chicago will forget the inconveniences of these years and enjoy the increased facilities and larger area for the exhibition of our treasures.

During this year Robert Allerton was elected Honorary President to fill the vacancy created by the death of Charles H. Worcester. Not only has Mr. Allerton been an active Trustee since January 8, 1918, but he has long been one of the most thoughtful and generous donors to the Institute, presenting the Agnes Allerton Wing to house textiles, and giving as well a series of important drawings, historic furniture and modern sculpture. Another of our constant friends, Mrs. Potter Palmer, died this year. With her late husband, a former President of the Institute, Mrs. Palmer presented a magnificent collection of old master prints, the final group of early engravings and etchings coming to the museum at her death. In addition she consistently interested herself in the development of the drawing collection, adding many nineteenth and twentieth century examples, as well as presenting important objects to the Oriental Department. A person of exquisite taste and gracious charm, she will be much missed.

The year was further saddened by the passing of Dr. Maurice Gnesin, for twenty-seven years head of the Goodman Theatre. Dr. Gnesin raised the Goodman Theatre from a confused and struggling department of Theatre Arts into one of the best dramatic schools in the country. At the same time he produced over the years a repertory of plays for Chicago embracing the classics and the moderns

which drew tremendous audiences. Fortunately we have been able to persuade Dr. John Reich, a distinguished stage director and Professor of Dramatic Arts at Columbia University, to become the new head of the Goodman Theatre. A graduate of the University of Vienna and of the Max Reinhardt School of the Theatre, his productions have been singled out for special praise by such critics as Brooks Atkinson and Alfred Frankenstein.

To fill the post of Assistant Director left vacant by the retirement of Charles Fabens Kelley, the Trustees appointed Allan McNab, a man of varied and considerable experience in the arts. Mr. McNab was at once put in charge of the building program where he has functioned with great skill and tact. It is planned to have him take over much of the complicated structure of Institute administration which, with the help of the staff, he is at present reorganizing for greater efficiency and economy. David S. Itkin, for over twenty-eight years Professor of Acting Technique in the Goodman Theatre, retired this year. To Mr. Itkin's credit are many of the most memorable productions of the theatre. Students who worked in his creative classes will long remember his imagination and enthusiasm. Park Phipps, Professor in Advertising and Printing Design in the School for thirty-eight years, is also retiring. Not only has he trained many of the leading commercial artists of the city but has designed publications, posters and printing for many of the Institute's activities. Mrs. Vera Carter, Cashier for twenty-nine years, is likewise retiring. Her efficient and human touch will not soon be forgotten.

SOME OUTSTANDING EXHIBITIONS

A novel exhibition, Louis Sullivan and the Architecture of Free Enterprise, marked the centenary of the great Chicagoan whose "idea" swept the world to become the foundation of modern architecture. Directed by Edgar J. Kaufmann, Jr., with the assistance of John Szarkowski and Daniel Brenner, it employed original bits of Sullivan's decorations, preliminary drawings and sketches, as well as large blown-up photographs and color transparencies.

Generously supported by a group of Chicago architects and builders, it was hailed, nationally, as a tribute to a great original artist and has been shown in several other American cities. Much of the material, it is interesting to note, came from our own Burnham Library which, at the same time, arranged a supplementary showing of manuscripts and memorabilia. Over 47,400 visitors attended.

As an addition to the stimulating 62nd American Exhibition of Painting and Sculpture assembled from all parts of the United States by Frederick A. Sweet, Curator of American Painting and Sculpture, a special exhibit, American Artists Paint the City, was shown at the same time. This exhibit represented the United States section of the Venice Biennale of last summer and was chosen by Mrs. Katharine Kuh, Curator of Modern Painting and Sculpture. At the same time were placed on the walls the reactions of the American and European press to the exhibition in Venice, most of them favorable. Its attendance was approximately 61,938.

In March an extensive exhibition, Midwest Designer-Craftsmen, made up of furniture, glass, ceramics, textiles and metal work and selected from nearly 1,000 entries, was put on view in the East Wing Galleries. Amplifying the exhibit were special showings by Dorothy Liebes, John Paul Miller and Peter Volkous, nationally known craftsmen who served as jurors for the exhibition. Creatively installed by Arthur Carrara, it not only attracted 44,260 visitors but is now being circulated in this country by the Smithsonian Institution.

An experiment in broadening the opportunities for artists of Chicago to show their work to the public was attempted on Navy Pier, made available to the project through the interest of Mayor Daley. This was a vast no-jury exhibition in which the Institute cooperated in making the prizes, usually given in the annual Chicago exhibition, available to all entries and in later showing the prize winners and a selected group from Navy Pier in the museum. Many thought the exhibition too large and too inclusive, but it presented a true cross-section of what is actually going on in the Chicago area, not only through the work of recognized artists who loyally rallied to the generous idea, but through examples by amateurs and students.

In the galleries of the Department of Prints and Drawings were shown two remarkable exhibits. The first was a loan group of nearly 200 prints covering over 400 years of printmaking, lent by museums and public collections in the United States. Organized by the Minneapolis Institute of Arts it displayed, in remarkable quality and rare impressions, some of the vast treasures of American collections. Attendance was 12,670. The second exhibition, called Treasures from the Pierpont Morgan Library, was an extraordinary gesture on the part of this New York institution which celebrated its 50th anniversary by arranging a traveling "museum" of over a hundred of its masterpieces. Manuscripts, incunabula, fine bindings, drawings and literary manuscripts were included, and the showing brought 21,008 into the galleries.

A display of our extensive collection of paintings by Monet, some thirty in number, was one of the most popular exhibits of the year. Hung against freshly conditioned white walls, it dramatized the riches of our Impressionist holdings and helped to restore this great master to public favor from the position to which he had somewhat dropped during the last few decades. Beyond that, it suggested other special showings of our own material, significant now that owners of important pictures are less and less inclined to lend them.

In addition to these larger events, every department during the year arranged a series of smaller loan exhibits, often to rescue objects from its own storages or to borrow and put on view stimulating and unusual material from outside sources.

ADDITIONS TO THE COLLECTIONS

During the last year several paintings of importance were acquired. A monumental Judith, shown in a striking pose and painted with remarkable verisimilitude, is an outstanding example of 16th century Mannerism. The work of the Flemish painter, Jan Sanders van Hemessen, it was bought in Paris for the Wirt D. Walker Collection. A delicately painted Madonna by the earlier Flemish master, Mabuse, is the first purchase for the Charles H. and Mary F. S. Worcester Collection. To strengthen the collection of Baroque paintings of the 17th century,

two imposing Italian works have been added. One is a rich and somber Entombment by Guercino, commissioned for a private chapel in Rome by Prince Colonna (Mead Fund), the other a festive Marriage at Cana by the Bolognese, Giuseppe Maria Crespi (Wirt D. Walker Fund). A pair of sparkling Canalettos, expressing the enchantment of 18th century Venice, are the gift of Mrs. Clive Runnels.

Luminous and vibrant is the late, large canvas by Claude Monet, acquired through the Art Institute Purchase Fund. Painted between 1919 and 1925, this vision of a pool in the artist's garden uses color and light in an explosive way that foretells Expressionism. The portrait of Noah Smith painted by Ralph Earl in 1798, and purchased through the Goodman Fund, is an austere, stark and honest example by this important American painter.

Among twentieth century works acquired during the past twelve months we may single out two pieces of contemporary sculpture: the Great Conference, a large bronze by the Italian, Pietro Consagra, and Two Figures by the British artist, Lynn Chadwick, who won the chief prize in sculpture at last year's Biennale. The first is the gift of Mr. and Mrs. Samuel A. Marx and the second was presented by Claire and Albert Arenberg. A striking bronze by Picasso, Bouquet, comes to the Institute through the generosity of Mr. and Mrs. Victor K. Zurcher. Most welcome to the growing group of important pictures by Picasso in our collection is the Red Armchair given by Mr. and Mrs. Daniel Saidenberg of New York. Painted in 1931, it represents an unusual phase of the Spanish modernist, brilliant in color and pattern and endowed with great interior force. Miss Georgia O'Keeffe continues to add examples to the Alfred Stieglitz Collection. A group of unusual water colors, sketches and drawings by John Marin helps to round out the remarkable collection of Marin water colors already presented. One of Miró's rare early portraits, painted in 1918, and a haunting portrait of old age, Portrait of Ebenstein, by the Expressionist, Kokoschka, have been acquired through the Joseph Winterbotham Fund. The Society for Contemporary American Art gave one of Joseph Albers' drastically simplified compositions, Homage to the Square: Light Passage. Undoubtedly the greatest acquisition of the Depart-

ment of Prints and Drawings is the wonderful silverpoint of the fifteenth century by a master close to Rogier van der Weyden. An addition to the Tiffany and Margaret Blake Collection, it presents with incisive Flemish distinction the profile portrait of a young man. Such drawings are incredibly rare. Its acquisition is but another example of the comprehending generosity of Mrs. Blake who, over the years, has given drawings to the Institute that rank with the greatest in the world.

To the growing collection of English silver Mrs. Stanley Keith has presented a fine caudle cup with cover, dated 1659. The Department of Decorative Arts has further received 140 pieces of oriental export ware of the 18th century from the Helen Woolworth McCann Collection, the gift of the Winfield Foundation. Purchased from the Buckingham Fund are two graceful and unusual carved wood sculptures made in the 18th century in the Tyrol. Nearly life-size and with traces of color still apparent on their faces and hands, they presumably represent two saints, Isadore and Notburga, conceived with a naive ardour and carved in full rococo movement. Mrs. Diego Suarez presented to the Textile section a set of English embroidered wall panels of the Jacobean period.

As Japanese paintings of early date are almost unprocurable it is pleasant to record that an exquisite hand scroll of the 14th century has come to the collection through the Buckingham Fund. Relating episodes in the life of a Buddhist monk, it unrolls the story with that mixture of delicate observation and superb decoration typical of the greatest Japanese art. Through the generosity of Robert Allerton, the clay figure of a Japanese warrior has been added. Hitherto, the museum had no example of this early (4th-5th century A. D.) indigenous Japanese art form.

The newly created Department of Primitive Arts has shown considerable activity. A special committee was named by the President, consisting of James W. Alsdorf, Chairman, and including Mrs. Chauncey Borland, Mrs. Maurice Culberg, Nathan Cummings, Everett McNear, Mrs. Samuel A. Marx, Chester D. Tripp and Raymond Wielgus. Four important Mochica ceramics from Peru have been given by Mr. Cummings; ten pieces of African sculp-

ture are the gift of Raymond Wielgus Product Models, Inc. The first purchase of the Department is a "Nimba" figure in wood from the Baga Tribe in French Guinea, from the Wentworth Greene Field and Edward A. Ayer Funds. A large carved African image, it is full of an enigmatic power.

Of the many gifts received by the Ryerson Library are a group of books, a gift of her children, from the library of Mrs. Potter Palmer, and the Mary Reynolds collection of Surrealist and related material presented by Frank B. Hubachek. Recognized as one of the most interesting art publications of last year is an annotated catalogue of the Mary Reynolds Collection, made possible through the generosity of Mr. Hubachek. Edited by Hugh Edwards, Associate Curator of Prints and Drawings, and attractively designed by Suzette M. Zurcher of the Staff, it has been enthusiastically received by collectors and libraries.

THEATRE AND SCHOOL

During the season of 1956-1957 the Goodman Theatre produced a total of 25 plays. The productions were selected from widely varied periods and playwrights, Shakespeare, William Inge, Lillian Hellman and Oscar Wilde among them. Twelve of these were open to the public: eight in the Members' Series and four in the Children's Theatre. Audiences at the Goodman Theatre totaled 140,598 and 26 students were graduated in June. Throughout the year the Goodman was running to full capacity; in addition to the Day School enrollment of 165, there was a thriving Evening School of 97.

The School of the Art Institute of Chicago, one of the departments seriously affected by the convulsions of reconstruction, graduated 175 students. This year the visiting guest Professor of painting was Edgard Pillet, distinguished Parisian abstractionist, while two guest lecturers, painters Franklin Watkins of Philadelphia and Xavier Gonzalez of New York, conducted seminars for advanced classes. This year the Ford Foundation gave a total of \$219,000 with the stipulation that interest on the gift for a period of ten years be added to teachers' salaries. The total enrollment in the School in all departments was 5,660.

MUSEUM EDUCATION

Several new developments in the Department of Museum Education took place during the year. Work with children received the greatest emphasis. The position of Supervisor of Children's Education was created and Forman Onderdonk brought on the staff. A program to relate more significantly the museum and the public schools resulted in an analysis of curriculum material from the public school system with respect to the museum collections and methods. Institutes were planned for classroom teachers and a most successful project involving 75 teachers from the Evanston School System resulted. To reach teachers in training, the department offered a unit of instruction on the use of the museum to various institutions engaged in teacher training. An extensive study with Girl Scout leaders was undertaken, resulting in the mimeographing of study guides, connected with tours of the museum and merit badge requirements.

The generous action of the Chicago Public School Art Society in giving the Department of Museum Education funds and a station wagon for extension services has augmented this part of the activity. During the past year 118 schools were visited and 339 talks given to over 50,000 children. Some 10,409 children visited the galleries under instruction.

Meanwhile adult education was not scanted. A highly successful program of lectures, gallery talks

*Silver caudle cup with cover. English, dated 1659.
Gift of Mrs. Stanley Keith.*



and study and discussion classes was carried out. Evening lectures reflected the program of major exhibitions and various staff members contributed

Haniwa figure of a warrior. Japanese, 4th-5th century A.D. Clay, height: 36 inches. Gift of Robert Allerton.



talks and lectures on their special field. This resulted in an audience of about 50,000.

TELEVISION

Another experimental year in television has convinced the staff that the difficulties of telecasting art objects and pertinent information are indeed formidable. Miss Elizabeth Gentry was appointed to head the program and among the most successful offerings were an outstanding presentation of the architecture of Louis Sullivan and a series on Chicago artists and their relation to the museum collections. But the mechanical problems involved, not to mention the exorbitant amount of staff time and expense of preparation, have led us to suspend operations in this medium. Perhaps, with the advent of color, the situation will change, but for the immediate future television will be limited to occasional programs publicizing exhibitions or events.

THE CARE OF OUR PAINTINGS

The Institute has long recognized the need of organizing an efficient modernly-equipped conservation studio under the direction of an outstanding expert. We have been fortunate in securing the services of Louis Pomerantz as Conservator. Trained in Europe and America, Mr. Pomerantz has set out promptly to analyze and protect the physical condition of our paintings. An air conditioned studio has been built, equipped with the chief scientific aids for examination and recording while a generous anonymous gift has made possible the purchase of a specially built X-ray unit, an important aid in conservation.

Careful routines have been set up for examination of the collection and treatment of pictures needing attention. Inspection of works going out on loan and loans entering the museum, as well as a searching, careful analysis of the condition of works proposed for purchase, has been undertaken. The collection of paintings in the Institute is of course, irreplaceable, and Mr. Pomerantz' expert and constant application of scientific means will help to guarantee the preservation of Chicago's treasures.

NEW GALLERIES NAMED

During the past year the Trustees have designated several new galleries in honor of outstanding



Peter Blume, 1906—*The Rock*. Oil on canvas, 1948. Gift of Edgar Kaufmann, Jr.

donors. A gallery in the Department of Prints and Drawings, Gallery 12, has been named for Mr. and Mrs. Tiffany Blake and another, Gallery 13 (also in Department of Prints and Drawings) for Mr. and Mrs. Potter Palmer. When Blackstone Hall is completed, visitors will first enter a large central hall in honor of our late President, Chauncey McCormick, generously endowed by his family. To the right there will be a new gallery designated as the Russell Tyson Gallery in recognition of Mr. Tyson's long services to the Department of Oriental Art, both as Chairman of the Departmental Committee and as a most generous contributor of Oriental objects. It is hoped that the structure of the Oriental

galleries will be finished around the first of next year. Allowing for several months of interior finishing and reinstallation, it is planned to open this entirely transplanted section of the museum by the autumn of 1958.

May I thank, on behalf of the staff, all of our Members and friends for their continuing support and for their gifts of objects and funds to enrich our collections. We appreciate their patience during this period of confusion and inconvenience and assure them that, as far as is possible, vital Institute activities will be maintained.

DANIEL CATTON RICH, Director

REPORT OF THE TREASURER

I am pleased to report the income and expense of The Art Institute of Chicago for the year's operations ended June 30, 1957, and to present the condensed statement which follows. Expenses for the year totaled \$2,353,438.46 as compared with income available for the operating budget in the amount of \$2,356,220.53. Despite a substantially higher budget resulting from the same inflationary pressures that are besetting our entire economy, income exceeded expenses again this year.

When a business concern is faced with rising costs, it can and must raise its prices to cover the increase in costs. It is not that simple, however, for a not-for-profit institution which serves the public at little or no cost to most of those who use its services. It can meet its increased costs only when voluntary annual gifts for budget use increase in the same proportion. Your annual con-

tributions totaling \$256,352.24 this year clearly made the difference between a balanced budget and a serious deficit.

Again this year an increase in the Art Institute's share of the tax levy by the Chicago Park District for all museums on Park property helped considerably. This is our only form of tax support and amounted to 10.28 per cent of the operating expense for the year, as compared with 8.67 per cent the year before.

As usual, our condensed operating statement does not include any expenditures for the purchase of art objects because no general funds are ever used for that purpose. Purchases of art objects are made only when funds designated for that specific purpose are made available through gifts or endowment income so restricted by the donors. This year the sum of \$453,157.13 was expended for additions to the collections.

HOMER J. LIVINGSTON, *Treasurer*

View of one of the galleries during the Midwest Designer-Craftsmen '57 Exhibition. Installation designed by Arthur Carrara.



CONDENSED STATEMENT OF OPERATIONS

FOR YEAR ENDED JUNE 30, 1957

Financial statement examined by Haskins & Sells, Certified Public Accountants

INCOME

Admissions—Museum	\$ 17,628.75
Auxiliary activities	
Restaurant, museum and school stores, hall rentals	346,643.72
Endowment income	739,840.91
Annual contributors	256,352.24
Chicago Park District tax levy	241,832.33
Annual memberships	56,380.00
Tuition and fees—School	549,426.05
Theatre ticket sales	80,262.19
Miscellaneous	<u>67,854.34</u>
TOTAL INCOME	\$2,356,220.53

EXPENSE

General	
Administration, archives, publicity, membership, development, supplies, school advertising, theatre production	\$484,577.41
Educational	
Curatorial, exhibitions, lectures, library, faculty salaries	746,426.15
Auxiliary	
Restaurant, museum and school stores, hall rentals	321,137.84
Maintenance	
Repairs, guards, cleaning, heat, light	680,718.73
Retirement and social security	93,784.79
Miscellaneous	<u>26,793.54</u>
TOTAL EXPENSE	<u>2,353,433.46</u>
OPERATING SURPLUS	<u>\$ 2,782.07</u>

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Lane, Daniel F.
Larson, Martha
Leaf, June
Lifvendahl, Robert
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Lukens, Marion
MacKinnon, Isobel
Margo, Boris
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Miller, Velma
Mintz, Harry
Neiman, Le Roy

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Circle of Rogier van der Weyden, Flemish, about 1455. Left profile and bust of a young man. Silverpoint, dated about 1455. Gift of Mrs. Tiffany Blake.

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THE ART INSTITUTE OF CHICAGO 1956-1957

ATTENDANCE

Total attendance	976,999
Paid attendance	70,515

SCHOOL ENROLLMENT

	FINE ARTS & INDUSTRIAL ART	THEATRE ARTS
Day School	835	165
Evening School	1,520	97
Saturday School—		
Adult	1,063	
Saturday School—		
Junior	1,324	
Summer School—		
Adult	358	
Summer School—		
Junior	560	
	<hr/>	<hr/>
	5,660	262

GRADUATES 1957

Master of Fine Arts	3	3
Master of Art Education	10	8
Bachelor of Fine Arts	66	
Bachelor of Art Education	39	
Diploma	46	3
Certificate	11	12
	<hr/>	<hr/>
	175	26

GOODMAN THEATRE ATTENDANCE

Adult productions	90,140
Children's Theatre	45,458
Studio Theatre	5,000
	<hr/>
	140,598

EDUCATIONAL ACTIVITIES

	NUMBER	ATTENDANCE
Lectures	74	15,188
Gallery Tours	320	12,767
Gallery Talks	49	3,929
Study and Discussion Groups—		
Meetings	136	3,577
Studio Classes for Members	91	7,028
Classes for Members' Children	36	6,738
Extension Lectures	339	50,523
Chicago Chamber Orchestra—		
Performances	4	2,328

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QUARTERLY

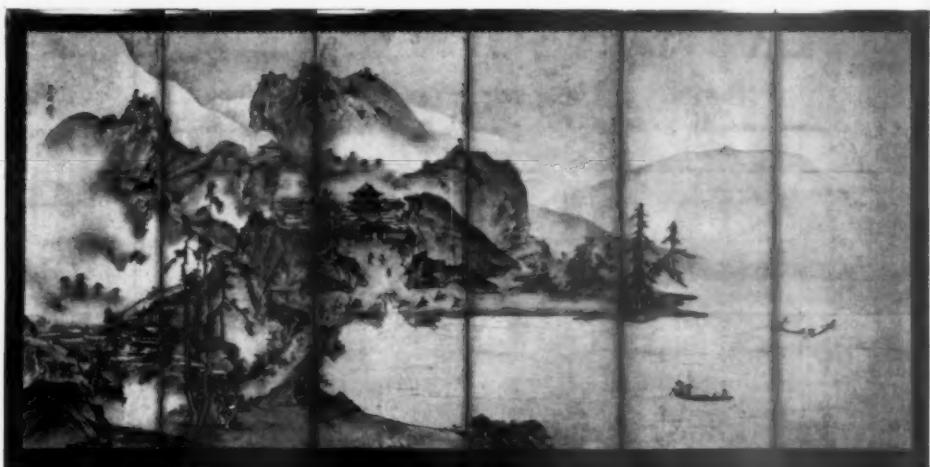
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Two six-fold screens, *Landscape in Four Seasons*, by Sesson (Japanese, A.D. 1504-1589). Ink and colors on paper; each panel is $6\frac{3}{8}$ inches high and 23 inches wide. Gift of the Joseph and Helen Regenstein Foundation.



ON THE COVER: *The Print Collector*, by Honoré Daumier. Oil on cradled panel, $16\frac{5}{8}$ x 13 inches. Bequest of Marshall Field III.

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REPORT OF THE PRESIDENT

On behalf of the Board of Trustees I have the privilege of reporting on the Art Institute's operations during the fiscal year 1957-1958, which ended June 30, 1958.

It was a year of great exhibitions and substantial accomplishment in improving our physical plant. Picasso and Seurat, two of the greatest exhibitions in the history of the Art Institute, helped to attract 1,062,440 visitors as compared with 976,999 the year before. These two exhibitions and the larger attendance were handled efficiently by our staff despite the lack of adequate shipping room facilities and the difficulty of keeping open at all during the construction of our new Oriental galleries and the Ferguson Memorial Building. It should be mentioned that this was accomplished under conditions similar to those which have led other major museums to close completely or in part for months at a time. Only excellent planning and coordination on the part of our staff enabled the Art Institute to offer such notable services to the community with a minimum of inconvenience to our visitors.

The generosity of our friends again made possible a successful financial operation, as detailed in the Report of the Treasurer. It should also be noted that increased use of the Art Institute's facilities during the year, such as larger paid attendance, more meals served, increased sales at the Museum Store, and greater School tuition receipts than anticipated, helped considerably in offsetting our overhead.

As the Director mentions in his report, retirements and deaths and resignations during the year ended the careers here in Chicago of some of the fine staff people whose efforts have contributed greatly to the accomplishment and prestige of this institution through the years. One of the truly great losses is the resignation of our Director, Daniel Catton Rich, whose long service and important accomplishments are certainly landmarks in the history of the Art Institute. Mr. Rich served the Art Institute for thirty-one years and for twenty of them was in charge of its art offerings which have gained

such international acclaim. Since 1945 he had been Director, in charge of all aspects of operating this complex institution, and though for some time we had been working to relieve Mr. Rich of certain administrative problems and details, his preference for the scholarly and curatorial side of museum work led him to accept the attractive Directorship of the Worcester Museum. We shall miss him very much.

Great institutions, however, somehow survive severe losses of valued personnel and go on growing and developing along the patterns that have been set for them by the dedicated men and women who have contributed so much to their greatness. Some new appointments have been made, and others will follow. These new leaders, working with the help of veteran staff members, will do much to benefit the Art Institute and the city in years to come.

THE BOARD OF TRUSTEES

At the annual meeting of the Board last October several important changes were made among the officers of the Art Institute. Percy B. Eckhart, a Trustee since 1923 and Vice President since 1929, was elected Senior Vice President, and Leigh B. Block, Arthur M. Wood, and George B. Young were elected Vice Presidents. Last spring Edward H. Bennett, Jr. was elected a Trustee.

During the year Mrs. Howard Linn was elected a Governing Life Member and Joseph V. McMullan an Honorary Governing Life Member.

THE WOMAN'S BOARD

In its fifth year the Woman's Board continued its active and helpful program of service to the Art Institute as described in the detailed report of its President, Mrs. C. Phillip Miller. After three distinguished years, Mrs. Leigh B. Block retired this year as President and was succeeded by Mrs. Miller, who has been an active and helpful member of the Woman's Board since its inception.

ANNUAL GIFTS

Each year the Art Institute has reason to be grateful for the growing number of Members and other friends who contribute annually toward our operating expenses. Up until about five years ago there seemed to be a widespread and erroneous impression that the Art Institute enjoyed so much tax support and had so many millions in endowment that it could never conceivably have any financial problems. Many believed that if the Art Institute did have money problems, it was up to the rich to meet them. Although this attitude has been changing rapidly, there are still many Chicagoans who do not understand that our total tax support, which has grown somewhat in recent years, still provides only about 10.20 per cent of our operating budget, and provides nothing for capital requirements such as construction. Nor do many comprehend that each million dollars in endowment produces only about \$40,000 in usable income each year, and that much of our endowment is restricted by the donors for purposes other than our normal operating expenses. Just to cover our present expenses and the estimated costs of maintaining the new construction would require the income from additional millions in unrestricted endowment. The other alternative is consistent and generous annual giving from thousands of friends each year. We are encouraged by the fine support many of you have given the Art Institute in the past few years.

There are other promising trends, such as growing corporate support of our private institutions. I regret, however, that the significance of the Art Institute's complete services to the community is not well enough recognized by the many large corporations which already are contributing generously to the colleges and universities in the Chicago area. Our School of Fine Arts and Industrial Arts and the School of Theatre Arts in the Goodman Theatre are essentially colleges in themselves with all of the problems that beset the other educational institutions. Moreover, our Schools have a considerably larger total enrollment than some of the smaller colleges. Our Schools, which are integral parts of the Art Institute, train many of the commercial artists, art directors, industrial designers, interior decorators, store designers, fashion illustra-

tors, actors, announcers, and other technical artists as well as the leading painters and sculptors so important to both the commercial and cultural life of the Middle West.

Despite generally low salary levels of faculty and staff and careful management to eliminate unnecessary costs, the Art Institute is inescapably an expensive organization to maintain and operate. If even modest adjustments are made in salary scales, it will become even more so. The future of the Art Institute and what it is to mean to Chicago rests in the hands of those who support it generously now and in the future.

Again this year 2,352 of you contributed \$236,492.91 in voluntary unrestricted gifts toward our operating budget. Especially notable were the gifts of Mr. and Mrs. James W. Alsdorf, Mrs. Emily Crane Chadbourne, the Chicago Community Trust, Mr. and Mrs. Percy B. Eckhart, Miss Bertha K. Evans, the Inland Steel-Ryerson Foundation, Inc., Mr. and Mrs. Samuel A. Marx through the Maymar Corporation, Fowler McCormick, the Dorothy Wrigley Offield Charity Fund, the Joseph and Helen Regenstein Foundation, the Silver Spring Foundation, and an anonymous joint gift from three sisters and their brother in memory of their parents.

I am sure that in the year ahead the Art Institute's programs will be strengthened and enriched through gifts from many more contributors who recognize that in these times of emphasis on science and technology it is more important than ever that the cultural opportunities in the community do not wither.

BEQUESTS AND OTHER SPECIAL GIFTS

Again this year the future of the Art Institute was strengthened by a number of bequests for various purposes. Last year we reported that Mrs. Marjorie R. Newman, a Life Member since 1923, had left an unrestricted residuary bequest estimated at \$100,000. When the Art Institute received its share of Mrs. Newman's estate last winter, it amounted to \$144,362.83. When the late Lessing Rosenthal died in 1949, he left the Art Institute his collections of art objects and the sum of \$25,000 but provided that his wife should have a life interest in his estate.

prior to distribution. This spring the full amount of his bequest was received to establish the Lessing Rosenthal Fund from which the income only is available for unrestricted use. Miss Minnie C. Frost, a Life Member since 1933, made an unrestricted bequest of \$10,000 and a one-half share of the residue of her estate, the value of which is not yet known. Miss Julia T. Martin, a Life Member, made a bequest of \$10,000 to establish a library fund in memory of her father, George H. Martin. Charles Greene made a residuary bequest amounting to \$6,662.50 for the purchase of prints made from conservative paintings. Mrs. Howard R. Stone, a Life Member since 1925, made a bequest of \$5,000 to establish an unrestricted endowment fund. Mrs. Frank B. Redington, also a Life Member, made an unrestricted bequest of \$5,000. Dr. Henry B. Thomas made a \$5,000 bequest in memory of his wife to establish a rotating loan fund for needy students in the School.

There were also a number of very helpful special gifts, including those of Robert Allerton, Mrs. Daniel E. Huger, and Arthur T. Galt. In making his gift this year, Mr. Galt specified the ultimate use of his unique fund, which he established in 1947. Mr. Galt at that time directed that two-fifths of the income each year was to be available for use in the general funds of the Art Institute and the remaining three-fifths be added to principal. He has now specified that this arrangement continue until the principal reaches the sum of \$1,000,000, at which time the Trustees may use the entire income in any way they choose. On June 30, 1958, the Galt Fund principal amounted to \$450,085.12. During the year it earned \$23,185.75. In the spring of 1954 the Trustees named Gallery 50 in honor of Mr. Galt.

Mrs. Sterling Morton has provided the sum of \$51,022 to build a very useful small auditorium seating about 150 for the extensive programs offered by our Museum Education Department and for other activities. It will be named the Preston Owsley Morton Auditorium in her honor. During the past summer Fullerton Hall was modernized through the generosity of Mrs. Walter E. Miller and Miss Anna Huber and Miss Katherine D. Huber. Gifts from Nathan Cummings, Mr. and Mrs. James W. Alsdorf, and Mrs. Chauncey Borland were very helpful in establishing and maintaining the new Department

The Virgin and Child. French (probably Ile de France), of the late 14th century. Boxwood, 9 $\frac{1}{4}$ inches high and 3 $\frac{1}{2}$ inches wide at the base. The Lucy Maud Buckingham Collection.



of Primitive Art. Outstanding gifts for purchases of art objects were made by Mrs. Clive Runnells and the Joseph and Helen Regenstein Foundation, and friends of Carl Schnewind who contributed to a purchase fund in his memory.

There was a total of 323 restricted gifts and bequests amounting to \$1,414,287.54.

RECOGNITION OF DONORS

Although the new construction is providing many opportunities for named galleries and other areas, during the past fiscal year only one, the Preston Owsley Morton Auditorium, was established by gift. Two other projects were under consideration as the year ended. Already finished or nearing completion are five new Oriental galleries which can be named as memorials or for the donors. One or more large sculpture galleries will take form in the southwest corner of the main building's first floor when the offices now housed there are moved to the Ferguson Memorial Building this fall. A large court and garden along Michigan Avenue west of the Ferguson Memorial Building is now under consideration. When additional gifts make possible proposed enlargement and relocation of our cafeteria, restaurant, and private dining rooms, some of these can also be named.

During the year many donors were elected to the several official classifications indicated:

BENEFACITOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$50,000

Mr. and Mrs. Clyde M. Carr (bequest)
Marshall Field III (bequest)
Joseph V. McMullan
Mrs. Marjorie R. Newman (bequest)
The Joseph and Helen Regenstein Foundation

PATRON OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$25,000 and less than \$50,000

Mr. and Mrs. James W. Alsdorf
Chicago Community Trust
Mr. and Mrs. Morris I. Kaplan
Edgar Kaufmann, jr.
Mrs. Walter E. Miller
Lessing Rosenthal (bequest)

SPONSOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$5,000 and less than \$25,000

Anonymous (1)
Cyrus and Mary Adams
The Antiquarian Society
Eugene D. Buchanan
Mrs. John Alden Carpenter
Mr. and Mrs. Robert N. Chatain
Chicago Public School Art Society
Chicago Sun-Times
Elsa and Otto Eitel
Mr. and Mrs. Calvin Fentress (in memoriam)
Margaret Fisher
Charles Greene (bequest)
Miss Julia T. Martin (bequest)
Oscar F. Mayer (bequest)
The Merrill Lynch, Pierce, Fenner & Beane Foundation, Inc.
Helena Woolworth McCann
Dr. and Mrs. C. Phillip Miller
Mr. and Mrs. James R. Offield
The Orientals
Mr. and Mrs. Grant J. Pick
Society for Contemporary American Art
Elizabeth Stein
Gertrude Llewellyn Stone (bequest)
Harold H. Swift
Mr. and Mrs. C. M. Varde
Mr. and Mrs. Raymond J. Wielgus
Mr. and Mrs. Harry L. Winston
Mr. and Mrs. Silvain S. Wyler

FRIEND OF THE ART INSTITUTE

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In recognition of gifts amounting to \$1,000 and less than \$5,000

Mr. and Mrs. Albert L. Arenberg
Mr. and Mrs. Clayton B. Burch
Mrs. Gerald M. Butler
Chicago Association of Commerce and Industry
Chicago Drama League
James B. Clow & Sons
Mrs. Howell B. Erminger, Jr.
Theodore S. Gary
Mrs. Robert D. Graff
Rudolph Gutmann

Haines Company
Hillson & Etten
Home Fashions League, Inc.
Miss Anna Huber
Miss Katherine D. Huber
Phelps Kelley
Mrs. Katharine Kuh
Miss Jessie P. Lacey (bequest)
Mrs. Richard W. Leach
Mrs. Howard Linn
Mr. and Mrs. Robert B. Mayer
Donald F. McClure
Mr. and Mrs. James A. Michener
Mr. and Mrs. Howard Miller
Mrs. Catharine Oglesby
Mr. and Mrs. J. Sanford Otis
David Fentress Ott (in memoriam)
Polish Women's Civic Club, Inc.
Alan R. Sawyer
Signode Steel Strapping Company
Mr. and Mrs. Hubert S. Silberman
Mr. and Mrs. Herman Spertus
Mrs. Herbert L. Stern
Mrs. Diego Suarez
Mrs. Glenn W. Traer
Mrs. Joseph L. Valentine
Mrs. George Voevodsky
Mr. and Mrs. Roderick S. Webster
Wango H. C. Weng
Mr. and Mrs. Arthur M. Wood
Mr. and Mrs. R. Arthur Wood
Miss Faith Wyatt

MEMBERSHIP

On October 31, 1957, an all-time record number of 19,365 Members of the Art Institute was reached, surpassing the previous high of 19,110 on October 31, 1929, exactly 28 years earlier. By June 30 the total had grown to 19,843. There were 12,571 Life Members, 6,916 Annual Members, 242 Governing Life Members, 90 Honorary Life Members, and 24 Honorary Governing Life Members.

During the year your Trustees made a careful and searching study of Membership policies and procedures to determine how Membership in the Art Institute could be made more meaningful to the Members, how routine records and handling could

be managed at minimum cost, and how today's Membership fees relate to these costs.

The Annual Membership fee of \$10 dates back to May 30, 1879, shortly after the Art Institute was chartered. The Life Membership fee of \$100 has remained unchanged since this classification was established on January 27, 1897. Because each Life Membership fee is invested and only the income can be expended, each Life Member is, in effect, contributing only about \$4 a year toward the cost of the Membership program. This barely covers the expense of maintaining records and mailing the *Quarterly* and invitations; it provides no support for the program of lectures, gallery tours, and many other privileges available to Members. Costs have risen enormously, even in the past five years, and there is every indication that they will continue to rise. Reluctantly the Trustees voted to increase the fees on January 1, 1959, but in such a way that those who are already Members on that date will not be affected.

The new schedule of fees follows:

ANNUAL MEMBERSHIP Increased to \$12.50, but the present \$10 fee will be continued indefinitely for everyone who is an Annual Member as of December 31, 1958, and who renews his Membership each year without interruption. The new rate will apply only to new Annual Members after January 1, 1959, and to former Members who do not renew consecutively.

LIFE MEMBERSHIP The fee will be increased to \$200.

Obviously there are great advantages to becoming either an Annual Member or a Life Member by December 31. We hope that our Members will publicize these advantages among their relatives and friends who are interested in becoming Members but may have postponed acting on their interest. At all times we welcome your help in sending names and addresses of others who should be Members, but in these next few months especially you will be helping both your friends and the Art Institute.

REHABILITATION PROGRAM

During the past year there was more clearly visible

improvement of our physical plant than had been accomplished for at least 30 years. The new Oriental galleries have become a reality and will be opened to the public this fall. Within a few months the Ferguson Memorial Building will be occupied and in use, thus freeing for return to gallery use some 39,000 square feet of floor space in the main museum buildings. For the first time since the main building was erected in 1892, its exterior was cleaned so that necessary pointing and calking could be carried out. Fullerton Hall, which is used by so many for lectures, concerts, and other events, has been redecorated and equipped with the best public address system and projectors available. Eight of the major painting galleries have been modernized and redecorated. Much of the former Oriental area was converted to classrooms for the School.

Work is almost finished on the enlargement and improvement of the Museum Store, nearly doubling its area to enable us to make available to Members and visitors a larger assortment of reproductions and books and thus enrich their appreciation of art. The large park area along Michigan Avenue north of the main building and west of the Ferguson Memorial will be landscaped and established as a court and garden. Construction of the Preston Owsley Morton Auditorium under the new Oriental galleries has already begun. As soon as shops and offices are moved to the Ferguson Memorial, many new galleries will be created. We have tentative plans for a large public lounge adjoining the Morton Auditorium and a completely new and enlarged complex of cafeterias, a restaurant, and private dining rooms. We hope in the near future to be able to move those offices and studios of the School still in the basement of the main building to the much larger School area between the Goodman Theatre and McKinlock Court. Such a move would bring all of the School facilities together in one area so that for the first time the School could have its own entrance near Monroe Street. This would not only result in greater efficiency and more convenience for the students and faculty but would also bring about considerable savings in operating costs, especially in the reduction of the guard force and lighting necessary during the Evening School sessions. It would also be possible to provide a faculty room

and an adequate first-aid station for the health and comfort of our students. The area in the basement of the main building that would be vacated by the School would provide excellent space for improving our storage facilities and for future needs of a technical nature.

All of these projects are part of our long-range plans that go far beyond the immediately foreseeable needs to give you within the next 25 years or so a building and facilities that will come closer to the excellence of the Art Institute's collections and its programs and services to the community.

All of this must be made possible without one cent of tax money for construction purposes. I mention this because one large art museum that recently completed a very extensive rehabilitation program received one-half of the total cost from its city, and construction work for several other museums is completely paid for out of city taxes. The Art Institute is, and apparently must continue to be, one of Chicago's great monuments to voluntary giving on the part of private individuals and generous business firms.

Our construction work now in progress will have been paid for partly by a few special gifts to establish named galleries and other areas and accumulated income from the B. F. Ferguson Fund, but most of the money has been "borrowed" from unrestricted funds given in the past that were serving as unrestricted endowment. To replenish these funds and thus restore the annual income from them for our operating budget will require new gifts and bequests amounting to more than two million dollars. The long-range plan for rehabilitating the Art Institute will cost millions more, and as I mentioned earlier, it would take additional millions in endowment to produce enough income to meet our present operating expenses and to make possible a moderate amount of growth in our programs and activities. Though these amounts seem so large as to be almost visionary, I am reminded that the Art Institute today is vastly better than it was as short a time as 25 years ago, when the prospects for improvement seemed even less likely. Those who believe in the Art Institute today and those who follow us will carry on the tradition of meeting its most perplexing problems with generosity and regard for its welfare.

IN APPRECIATION

In any analysis of the excellence which the public has come to expect of the Art Institute, the skill and devotion of our staff and faculty stand out as the fundamental factors. Without these talented people, there could be no School, no Goodman Theatre, no great exhibitions such as Picasso and Seurat this past year, and the Art Institute's own collections would deteriorate and be lost to posterity. On behalf of the Board of Trustees and with the knowledge that I speak for many more who hold the Art Institute in high regard, I extend to each member of the staff and faculty our thanks for loyal service and great accomplishment.

For the Trustees,

EVERETT D. GRAFF, President

Sauceboat, English, Plymouth (1768-1770), by William Cookworthy. Hard paste porcelain, h. $4\frac{1}{16}$ " x w. $5\frac{3}{8}$ " x $2\frac{5}{8}$ " d. Gift of Eugene D. Buchanan.



REPORT OF THE PRESIDENT OF THE WOMAN'S BOARD

The Woman's Board, under the stimulating leadership of Mrs. Leigh B. Block and her Executive Committee, has finished another year's activities.

The Art Rental and Sales Gallery, ably directed by Mrs. Roland K. Smith, reports that more than 800 works were rented or sold during the first eight months of its fiscal year, a gratifying increase over last year's business. More than 200 artists are represented by the Gallery. Attendance is good, and the relationship with Chicago artists, dealers, and the press is excellent. The Gallery, never intended to be a money-making project, is, however, self-supporting. It does not compete with any other gallery; its chief function is to give the citizens of Chicago a chance not only to see, but also to rent or buy the works of Chicago artists. This year's most interesting trend is the ever-increasing number of commercial firms who have become customers; with them, rentals usually result in purchase. The Gallery is run by a professional secretary, who is assisted by more than sixty-five volunteers.

Miss Margaret Fisher, as Chairman of the Com-

munity Associates organization, has done an admirable job with the four groups headed by Mrs. Bruce E. Brown (Winnetka), Mrs. Frederic A. Slaughter (Oak Park-River Forest), Mrs. George Beers (Homewood-Flossmoor), and Mrs. Howard Tonsager (Village Associates). The influence of the Community Associates is far reaching and of great importance both to their communities and to the Art Institute. The Associates have been very active with their diversified activities. Their cooperation in arranging exhibits and sales has been most helpful to the Art Rental and Sales Gallery, while their financial support, including two scholarships, has been greatly appreciated by the Museum.

At the annual meeting on May 26, 1958, Mrs. Block retired as President. Her three years in office have seen the Woman's Board grow in usefulness to the Art Institute and to the community. The Board owes much to the untiring devotion and enthusiasm with which she has carried out its many-faceted program.

MRS. C. PHILLIP MILLER, President

REPORT OF THE DIRECTOR

This last year has been one of many changes in personnel and in the physical structure of the Art Institute building. On August 29, 1957, we suffered the loss of one of our most distinguished curators when Carl O. Schniewind, for seventeen years the brilliant head of the Department of Prints and Drawings, died in Florence on a study and buying trip for the Institute. Through his tremendous knowledge and enthusiasm for the graphic arts, Mr. Schniewind had raised this division of the museum into one of the finest in America, acquiring superb works for the collection and interesting countless Chicagoans in this significant field. As his successor, Harold Joachim, Curator of Prints at the Minneapolis Institute of Arts, and for ten years an assistant of Mr. Schniewind here, was appointed, and took up his duties as Curator on September 1, 1958.

Dorothy Hallauer Hofmeester, for twenty-seven years a devoted worker in various departments of the library, and since 1943 Assistant in charge of the Burnham Library of Architecture, passed away. Mrs. Hofmeester's kindly and efficient services to the architects and architectural students of Chicago will long be remembered with gratitude.

It is sad, too, to record the death of Louise Dale Spoor, associated for twenty years with the Goodman Theatre, first as Business Manager and more recently as the Producer of the Children's Theatre. Miss Spoor's warm and vital personality, her tremendous interest and knowledge of plays and productions for children will be greatly missed.

This year marked the retirement of Meyric R. Rogers, Curator of Decorative Arts and Curator of Industrial Arts. Mr. Rogers in 1939 took over this large and important division of the Institute and immediately began to reorganize its collections and raise them in quality. To him are due our present preeminence in the field of Americana and the carefully chosen objects of Medieval and Renaissance art which form so significant a part of our museum.

To take his place Dr. Hans Huth, a distinguished expert in historic decorative arts and for the past fourteen years our Research Curator, has been

named Acting Head of the department. Dr. Huth was assistant curator of museums in Munich and Berlin and curator with the Administration of Former Royal Palaces and Gardens in Prussia until 1936, before coming to this country.

Another retirement is that of our most able Superintendent, J. Francis McCabe, for thirty-six years a devoted custodian of all the physical plant of this building and a consultant on the construction of many institutions throughout the United States. His successor, who came to the Institute on July 1, is Harold W. Buddenbohm of Kansas City, a man well versed in institutional engineering. Mr. Buddenbohm has been superintendent of the physical plant of the University of Kansas Medical Center since 1951.

Another appointment to a major curatorship is that of Mrs. Katharine Kuh as Curator of Painting and Sculpture. Mrs. Kuh has had a distinguished career at the Art Institute and has been head of Publicity, Editor of the *Quarterly*, Curator of the Gallery of Art Interpretation and, most recently, Curator of Modern Painting and Sculpture. Already, under Mrs. Kuh's vigorous direction, six galleries housing the greatest of our older paintings have been repainted, relighted and rehung, while a corridor has been transformed into a new gallery where many of the smaller and finer old masters can be displayed.

Miss Waltraut M. Van der Rohe, formerly Research Assistant, has been appointed Research Associate in the Painting Department.

The new department of Primitive Art, established last season with its own Advisory Committee, now has a full Curator. Alan R. Sawyer has been appointed to that post, and in the new plans for reinstallation our fine and rapidly growing collection of primitive art will have its own galleries for display.

The former Associate Curator of Oriental Art, Jack Sewell, has been appointed Curator of the department and has been made responsible for reinstalling, with the help of Miss Margaret O. Gentles, the Associate Curator, the splendid new Oriental galleries made from the former Blackstone Hall. Aiding them in this reinstallation is the distinguished

Chicago architect, Daniel Brenner, who has been responsible for the physical setting of many of our outstanding exhibits.

Resignations include that of George D. Culler, Director of Museum Education for the past three years, who did excellent work in reorganizing the educational facets of the museum, and of Peter J. Pollack, for twelve years head of the Public Relations Department and Curator of Photography. During his regime Mr. Pollack brought the Institute into national prominence through his skill in publicity and organized a program of photographic exhibitions. His publicity duties have been most ably assumed by Mrs. Marilew Kogan, who has immediately secured wide and successful coverage of our major activities.

ADDITIONS TO THE COLLECTIONS

The last twelve months have seen a number of exciting acquisitions in spite of increasing difficulties to secure works of major importance. This has been due to the tireless efforts of the Staff, generously backed by our friends who have furnished funds or who have given from their own private collections. This is the more remarkable when we realize the serious inflation of the art market and that our own purchase funds are inadequate to compete in the world-wide scramble for top-notch examples.

The remarkable early painting by Velasquez, St. John in the Wilderness, long one of the treasured loans of our Spanish group and formerly in the Charles Deering Collection, will now enter the Institute as the most generous gift of Barbara D. Danielson, who has arranged to present this masterpiece over the next few years. Another work of outstanding quality and one which fills a gap in our great nineteenth century French series is The Print Collector by Daumier, the bequest of Marshall Field. Until now there was a most significant vacancy in our twentieth century section; we lacked a first-rate example by Rouault. Now that lack has been handsomely filled by the stirring and powerful canvas, The Academician, the gift of Mary L. Block in memory of her father, Albert D. Lasker.

A portrait of Stanislaus Rouland by that strange and fascinating romantic, Adolph Monticelli, is the gift of Grant J. Pick; and the museum was able to

purchase, with proceeds of the Mr. and Mrs. Lewis L. Coburn Fund, a remarkable early Pissarro, Banks of the Marne in Winter (1866).

When the sculpture from the Institute is finally arranged in its new setting, three pieces added this year will surely stand forth as among the most striking in the survey. The Great Horse, a bronze by Raymond Duchamp-Villon, and one of the masterpieces of Cubist sculpture, is the generous gift of Margaret Fisher in memory of her parents, Mr. and Mrs. Walter L. Fisher. Silvain and Arma Wyler have given the splendidly expressive Portrait of Balzac while Matisse's Seated Nude (1925), one of his most serious and classical sculptures, not only augments the representation of that artist by a major example in bronze, but shows yet another facet of twentieth century expression. It was acquired through the Ada Turbull Hertle Fund. Since early works by the great American colonial painter, John Singleton Copley, are rare, it is a pleasure to report that a searchingly realistic portrait of Joseph Gerrish (about 1770) has come to us through the Estate of Adela Barrett.

Four outstanding drawings have been added. There is the lovely and sensitive Three Studies of a Woman by Watteau, the gift of Mrs. Joseph Regenstein, the second drawing by this rare artist to enter the collection. There is the wash drawing by Canaletto, A Classical Ruin, acquired through the Mrs. Potter Palmer Memorial Fund, and the spirited and witty Punchinello Chopping Logs by Giandomenico Tiepolo, the gift of Mrs. Emily Crane Chadbourne. The fourth is a sheet of studies from nature from a recently discovered album by the Florentine artist, Fra Bartolommeo, and purchased in London for the Clarence Buckingham Collection. Perhaps the most significant purchase in the field of prints is an extraordinarily fine and complete set of the famous *Monument de Costume* which had hitherto existed only in part in the museum. This was also acquired for the Clarence Buckingham Collection.

Two outstanding objects of Medieval art were bought for the Lucy Maud Buckingham Collection. By a strange coincidence both represent the same item of ecclesiastical furniture—the support for an antiphonal usually placed in the choir or chancery of a medieval church. The first is a complete eagle

lectern and base of wrought iron, probably Spanish, and dating from the beginning of the sixteenth century, though the eagle itself is almost certainly earlier in date. The second is a lectern base of oak of Burgundian origin, about 1500. Of architectural form, this piece is noteworthy for the vigor of its sculptural, decorative carving. Both are of exceptional rarity and stylistic quality.

A superb walnut secretary of the early eighteenth century, and of English origin, is the gift of Robert Allerton. The Antiquarian Society presented a mahogany and satinwood case-top desk, probably made in Boston about 1800, and a remarkably fine side chair, attributed to William Savery of Philadelphia, about 1760. In ceramics, the Frederick S. Colburn bequest of sixty pieces of Chinese Export Ware added a definitive group to the Institute, setting a standard of both variety and quality which it will be extremely difficult to surpass. The most striking ceramic, perhaps, is the Capodimonte ewer and basin, given by Mr. and Mrs. Robert Norman Chatain, in memory of Professor Alfred Chatain. These two pieces, of superb quality in body and decoration, are distinguished by a rococo extravagance of design, almost surrealist in effect. Through the Buckingham Fund, the Institute was able to acquire one of the rarest pieces of the English metalsmith—a gold standing cup of the eighteenth century. Ordered by the Merchants of Bristol for presentation to Admiral Sir John Lockhart-Ross, it is a piece not only of exceptionally fine design and workmanship but also an historical document of some moment.

Among the outstanding accessions to the Textile section are a rare Turkey work pillow, made in America about 1660, and purchased with funds given by Florence D. Bartlett. Mrs. Chauncey B. Borland, with her usual discriminating generosity, presented several important pieces, among them a "Lace" work sampler, English in origin, and dating from about 1630.

Though our Oriental collections are strong in Chinese art, it is only recently that we have been able to add many significant Japanese objects, until now strongly guarded in Japan itself. An early Haniwa horse, dating from the fourth to fifth centuries A. D., is the second piece from this striking

period given by Robert Allerton. Mr. Allerton also presented a spiritualized carving in wood, a Shinto deity, Zennyo-Ryuwo (Dragon Man) from the tenth century. Another Japanese sculpture of the Kamakura period (1186-1344), a Guardian Figure, almost virtuoso in its carving and design was purchased through the Kate S. Buckingham Fund. Again, through the generosity of Mr. Allerton, the Curator, Mr. Sewell, left in mid-January to travel in Hawaii, Japan, Formosa, and Hong Kong, to study important public and private collections of Oriental art. On his trip he was able to discover a pair of superb six-fold screens by Sesson (Japanese, 1504-1589) which were given by the Joseph and Helen Regenstein Foundation.

It is a pleasure to record the interest in primitive art which this year's accessions show. We have received as a gift from Nathan Cummings an important portion of his collection of ancient Peruvian art, including over one hundred select Mochica ceramics and a rare Moche mask in copper. A fine group of African and Pre-Columbian objects were given by Mr. and Mrs. Raymond Wielgus, among them two important carvings from the Fang Tribe, French Gaboon, Africa, and a stone throne from the Monabi culture of Ecuador. Pre-Columbian pieces from Mr. and Mrs. James W. Alsdorf range from two stone carvings of the Aztec culture to a banner stone from the Hopewell culture of Ohio. Purchases include a striking Dogon mask (Simeon B. Williams and Samuel P. Avery Funds) and a fine old Baulé-Guro Mask and an outstanding mask from the Ramu River area of New Guinea (Clarence L. Buckingham Fund). Our collection of ancient Peruvian textiles continues to be enriched from a gift set up by Mrs. Chauncey B. Borland.

The Ryerson Library has received a number of gifts, among them additions made by Frank B. Hubachek to the Mary Reynolds Collection, and the presentation of sixty-eight volumes from the estate of Mrs. Potter Palmer. Several important purchases were made from the sale of the Dr. F. Severne Mackenna library on ceramics, though funds for library purchase still remain inadequate to keep pace with the striking publication of new art books and periodicals, which are so indispensable for curatorial research and study.

CONSERVATION

The Department of Conservation had a productive year, one of its major undertakings being the transportation of our Seurat, *La Grande Jatte*, to New York and return. A special box was designed to house the painting, and Louis Pomerantz, our Conservator, accompanied the picture to New York and from New York back to Chicago.

The immediate goal of our conservation continues to be preventative care and treatment. Longer range goals are comprehensive condition and photographic case histories of each painting in the collection. This year two of our greatest paintings, El Greco's Assumption of the Virgin and Seurat's *La Grande Jatte*, were examined in detail in a report which includes infra-red and violet-ray photographs. We are beginning to build up a collection of X-rays of paintings in the Art Institute, twelve examples having been X-rayed this year, with a total of 73 radiographs. A very sensitive X-ray machine made to our specifications was given to the Art Institute last year by Mrs. Walter E. Miller to make this work possible. One of the greatest needs for the preservation of the painting collection is the institution of controlled air conditioning, which is particularly important for the fragile panels in the Early Italian and Flemish Schools.

EXHIBITIONS

Two major exhibitions were shown during the year, in spite of the inconvenience of our temporary shipping room and restricted facilities. On October 29 was opened an extensive and brilliant exhibition of the works of Picasso, organized by the Museum of Modern Art with the cooperation of the Art Institute and the Philadelphia Museum of Art. Overflowing the East Wing Galleries and covering every phase of the great modernist's work, from his precocious early beginnings to his most recent experiments, it was an enormously vital showing and properly successful. Over 116,000 visitors attended.

The second exhibition, held from January 16 to March 7, was the long-anticipated retrospective exhibition of paintings and drawings by Seurat. If the Picasso showing was all fire and passion, the Seurat

exhibit, with its poise and poetic tranquillity, was a revelation, first to Chicago and later to New York where it was shown in the Museum of Modern Art, which cooperated in the undertaking. This was the first major museum showing of Seurat and included outstanding loans from European and American collections; it was also the largest gathering of his work since 1908. For this single occasion the Institute was permitted by agreement with the late donor, Frederic Clay Bartlett, to lend *La Grande Jatte* to the Museum of Modern Art, where, during the unhappy fire which broke out in that institution, it was threatened with destruction. The prompt and courageous action of the Museum staff, however, averted disaster to the Seurat exhibition, and the painting was returned in perfect condition.

Though without a curator after the tragic death of Mr. Schniewind, the Department of Prints and Drawings, under the Associate Curator, Hugh Edwards, arranged several important exhibitions. Drawings and prints by the Italian futurist, Umberto Boccioni, was another Chicago "first"—these lent by Mr. and Mrs. Harry Lewis Winston of Detroit. On January 22, a memorial exhibition honoring Carl O. Schniewind was opened, where a selection of the finest prints and drawings which came to the Institute during his curatorship was shown. A group of his friends were invited to a special program where a most sympathetic account of his career was delivered by Frederick B. Adams, Jr., Director of the Morgan Library.

To interest Chicago further in the newly created Department of Primitive Art, several stimulating exhibitions were held, among them a delightful showing of Animals in Pre-Columbian Art, with a special publication issued for the exhibit, and an installation of Oceanic Art, a field too little known by the general public, from which several outstanding pieces entered the collection. For the first time the Textile Division showed a selection of its twentieth century fabrics, arranged in three groups, one centering round the year 1924, another round 1927, and a third round 1950.

In honor of the distinguished artist-teacher, Boris Anisfeld, who was Head of the Painting Department of the School for almost forty years, a large retrospective exhibition of his colorful and

romantic work was displayed in the East Wing Galleries from May 8 to June 8. It showed the vitality of Mr. Anisfeld's Russian beginnings and how this tradition has been modified and expanded during his life in America. It was attractively chosen and installed by Frederick A. Sweet, Curator of American Painting and Sculpture.

For the second time the Art Institute was co-sponsor for the Chicago Artists Exhibition at Navy Pier. The prizes usually given at the Art Institute were awarded in this exhibit and a substantial part of the over-all costs were donated. It was held, with considerable success, from June 14 to June 29, and a group of some fifty works, including all the prize-winners, was shown in the Institute from July 16 through July 30.

GAINS IN MUSEUM EDUCATION

The year 1957-1958 was extremely productive for the Department of Museum Education. Concentrating on the opportunities afforded by the Picasso and Seurat exhibitions, a great number of tours were given to visitors. Of particular note were the discussion groups. Here members were given the opportunity to enroll in small discussion groups designed to study these major exhibits. Meeting each week in the galleries after regular exhibition hours, these groups were able to increase their understanding of the artists' works, by active discussion under competent leadership. Other special events in Adult Education included the Picasso seminar which brought three distinguished lecturers to speak in an all-day program attended by 1,439 people.

In addition to an increased program of tours for children in the museum, an enlarged Extension program was devised with museum instructors visiting 128 schools, giving 462 lectures to over 57,000 children. This program was carried on in cooperation with the Chicago Public School Art Society, using the Society's exhibitions of reproductions in the schools and supported in part by a grant from the Society.

An important advance in service to the museum public was the initiation last fall of a regular series of concerts in the galleries. During the season, twelve free concerts were given in the museum

galleries. There were three special concerts in Fullerton Hall, each featuring a distinguished soloist, and two free concerts were given on Saturday afternoons to children, under the auspices of the Raymond Fund. Gallery concerts were played on Sunday afternoons to capacity audiences by the Chicago Chamber Orchestra under the direction of Dieter Kober and presented distinguished programs of classical and contemporary chamber music. Dr. Watson continued his popular Sunday lectures on Art through Travel in Fullerton Hall, with a season's attendance of almost 10,000.

GOODMAN THEATRE

In its first season under the direction of John Reich the Goodman Memorial Theatre presented a varied and unusual series of six productions, including the first Chicago showing of Tennessee Williams' *Camino Real*. Outstanding were Hofmannsthal's *The Salzburg Everyman* and a colorful production of Shakespeare's *A Midsummer Night's Dream* in combination with Purcell's masque-opera, *The Fairie Queen*. Eighty-four performances were given this year with an attendance of 73,139 while seventy-eight performances in the Children's Theatre were highly successful.

In the Goodman Studio Theatre, which seats 153, nine full productions were mounted, including a number of unusual plays, among them Graham Greene's recent success on Broadway, *The Potting Shed* and John Osborne's *Look Back in Anger*. In addition, the Studio Theatre premiered *The Bloody Tenet*, by the young California playwright, James Schevill. The author was brought here to revise the script and assist in rehearsals.

Several important innovations were introduced this season. One was the use of guest artists to act with the company of advanced students, an idea which proved successful in raising the quality of the productions and increasing the interest of the public. These professional actors included Donald Buka from Hollywood and Broadway, Michael Hall from London and Sidney Breeze, Ilka Diehl, Charles Grunwell, Geraldine Kay, and Beverly Younger from Chicago. Ruth Page of the Lyric Opera contributed special choreography to *The Dream*, and the Chicago Chamber Orchestra, under

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Dieter Kober, played Purcell's score. It was performed by eleven singers headed by Richard Best, winner of last year's Chicagoland auditions. This addition of the musical staff was made possible by a grant from the Kate Maramont Foundation.

With the cooperation of the Department of Museum Education, a series of nine formal lectures on the theatre was presented free to the public. The lecturers were the critics and authors Kurt Pinthus and Eric Bentley of Columbia University; Henry Hews of the *Saturday Review of Literature*; the designers Elemer Nagy of the Central City and NBC opera theatres, and Donald Oenslager of Yale and Broadway fame; the playwright, Joseph Kramm (author of *The Shrike*); and a trio of stage directors: Michel St. Denis, Harold Clurman, and Tyrone Guthrie.

A successful effort to staff the Goodman Theatre and School with theatre workers of professional background was made with the appointments of Dr. Charles McGaw of Columbia and The Actor's Studio as senior stage director; Mr. William Ryan of the Pittsburgh and Ogunquit Playhouses as scene designer; Miss Sylvia Wintle of Columbia as costume designer; and Miss Uta Olson of the Nuremberg (Germany) Opera House as assistant costume designer.

The Goodman extended its influence in the community with a tour of Schevill's *The Bloody Tenet*. The original cast, with scenery and costumes, performed this stirring play about Roger Williams in ten Chicagoland churches, free of charge, and the production of this same drama on WBBM was judged so outstanding that CBS submitted it for a National Radio Award.

The Goodman Theatre awarded, at the close of the School year, nine certificates, three diplomas, fifteen Bachelor of Fine Arts degrees, and eight Master of Fine Arts degrees.

SCHOOL OF THE ART INSTITUTE

The School has had a successful year and on its commencement on June 13 awarded diplomas to fifty students, conferring sixty-nine Bachelor of Fine Arts degrees, twenty-five Bachelor of Art Education degrees, six Master of Fine Arts degrees, and eight Master of Art Education degrees. The attendance for the year was 4,677; full-time Day School attendance was 839, Evening School 1,532, Saturday School 1,042 and Saturday Junior School 1,264.

Enabled by the Flora Witkowsky Special Activities Fund to invite prominent artist-lecturers to conduct seminars and special gallery tours for students, the School this year benefited from the presence of two visiting painters, Vaclav Vytlacil and Walter Stuempfig. Boris Margo, nationally known painter and graphic artist, conducted painting classes throughout the year, and it is heartening to know that Mr. Margo will again join the teaching staff for 1958-1959.

It is with deep regret that I finish this report, my last as Director of the Art Institute. But in doing so, I wish to thank all those members of the Staff and Board of Trustees, who over the years have given devoted and unselfish service to the *idea* of this institution. We have in the Institute a unique educational institution, neither museum, school nor theatre, but a striking combination of all three. During the last few decades, the Art Institute has grown tremendously in stature. Once a local or regional institution, it has now broadened its influence and is known as one of the most vital and lively art centers in the world. With its expansion of plant and activities it has a great future, and no one is more confident than I of its growing importance nor will anyone watch its expanding success with more interest or affection.

DANIEL CATTON RICH

REPORT OF THE TREASURER

I have the honor to report the income and expense of The Art Institute of Chicago for the year's operations ended June 30, 1958, and to present the condensed statement which follows.

Expenses and appropriations for the year totaled \$2,691,447.10 as compared with income available for the operating budget in the amount of \$2,698,359.81. Your voluntary unrestricted gifts, totaling \$236,492.91, again this year were the deciding factor in enabling the Art Institute to carry on its programs with an excess of income over expenses and appropriations.

The cost of the extensive construction work this year is a capital expenditure and consequently is not included in the operating budget. It will, however, have a serious effect on next year's operating budget through the loss of income from funds that had been serving as endowment but were expended for the building program.

Profit from the sale of general fund stocks is a

non-recurring income item. It will replenish a small portion of the reserves depleted by the building program, but to offset the remaining loss of endowment income, unrestricted gifts next year and in the future must grow appreciably.

The Art Institute's only form of tax support is a share of a tax levy by the Chicago Park District for all museums on Park property. This year it amounted to 10.20 per cent of our operating expense, as compared with 10.28 per cent the year before. An increase approved this year will be reflected in future income.

Our condensed operating statement does not include any expenditures for the purchase of art objects because no general funds are ever used for that purpose. Art objects are purchased only when funds designated by the donors for that specific purpose are made available through gifts or endowment income. This year the sum of \$274,959.09 was expended for additions to the collections.

HOMER J. LIVINGSTON, *Treasurer*



Head carved in hard wood. Fang Tribe, French Gaboon. Height, 10½ inches. Gift of Mr. and Mrs. Raymond Wielgus.

CONDENSED STATEMENT OF OPERATIONS

FOR YEAR ENDED JUNE 30, 1958

Financial statement examined by Haskins & Sells, Certified Public Accountants

INCOME

Admissions—Museum.....	\$ 26,065.75
Auxiliary activities	
Restaurant, museum and school stores, hall rentals.....	393,955.52
Endowment income.....	871,440.11
Profit on sale of general fund stocks.....	171,067.00
Annual contributors.....	236,492.91
Chicago Park District tax levy.....	238,703.81
Annual memberships.....	63,780.00
Tuitions and fees—School.....	546,742.58
Theatre ticket sales.....	83,951.93
Miscellaneous.....	66,160.20
TOTAL INCOME.....	\$2,698,359.81

EXPENSE

General

Administration, archives, publicity, membership, development, supplies, school advertising, theatre production.....	\$515,370.57
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Educational

Curatorial, exhibitions, lectures, library, faculty salaries.....	695,111.36
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Auxiliary

Restaurant, museum and school stores, hall rentals.....	342,954.61
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Maintenance

Repairs, guards, cleaning, heat, light.....	665,841.15
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Retirement and social security

99,581.36

Miscellaneous

21,521.05

Appropriations for gallery maintenance, etc., and general reserves.....	351,067.00
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TOTAL EXPENSE.....	\$2,691,447.10
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OPERATING SURPLUS.....	\$ 6,912.71
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JULY 1, 1957—JUNE 30, 1958

During the past fiscal year the Art Institute received 2,675 gifts and bequests of money or securities amounting to \$1,650,780.45 for all purposes. Of this total, 2,352 gifts totaling \$236,492.91 were unrestricted and could be used toward the operating budget. The remaining 323 gifts and bequests amounting to \$1,414,287.54 were restricted by the donors to such uses as additions to endowment, purchases of art objects and equipment, scholarships in the School, construction and rehabilitation, and other specific purposes. There were also 86 donors of art objects and 50 donors to the Libraries.

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Velasquez (Diego Rodríguez de Silva y Velásquez), St. John in the Wilderness.
Oil on canvas, 69 x 60 inches, dated about 1619. Gift of Mrs. Barbara D. Danielson.



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Death stalks Everyman at his revels. A scene from Goodman Theatre's production of The Salzburg Everyman, with guest artist Donald Buka. Costumes are by Sylvia Wintle, and scenery and setting by William Ryan.

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Mrs. Katharine Kuh		Mrs. Morton Zurcher



Case-top cylinder desk,
American (Boston), about
1800, attributed to John
Seymour. Mahogany, satin-
wood, and maple. Height,
80 inches; width, 36 $\frac{3}{8}$ inches;
and depth, 21 $\frac{1}{16}$ inches.
Gift of The Antiquarian
Society through the Jessie
Spalding Landon Fund.

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The American Crayon Company
Commonwealth Edison Company
Arthur Stedry Hansen Consulting Actuaries

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Gifts were made in memory of the following:

Frederic Clay Bartlett
Kate F. and Abraham G. Becker
Alice Kimpton Berg
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Leah F. Trelease
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Gifts were made in honor of the following:

Leigh B. Block
Mrs. Leigh B. Block
Abraham Furman

Mr. and Mrs. Edward Hokin
Mrs. Harry Horween
Mrs. Ann Moir

Benjamin Morris
Miss Elizabeth Stein
Friedman, Alscher & Sincere

THE ART INSTITUTE OF CHICAGO 1957-1958

ATTENDANCE

Total attendance	1,062,440
Paid attendance	112,555

SCHOOL ENROLLMENT

	FINE ARTS & INDUSTRIAL ART	THEATRE ARTS
Day School	839	191
Evening School	1,532	137
Saturday School—		
Adult	1,042	
Saturday School—		
Junior	1,264	
Summer School—		
Adult	329	
Summer School—		
Junior	583	
	<hr/> <hr/> 5,589	<hr/> <hr/> 328

GRADUATES 1957

Master of Fine Arts	4	8
Master of Art Education	8	
Bachelor of Fine Arts	65	15
Bachelor of Art Education	25	
Diploma	49	3
Certificate	<hr/> 151	<hr/> 10
		<hr/> 30

GOODMAN THEATRE ATTENDANCE

Adult productions	73,139
Children's Theatre	49,013
Studio Theatre	<hr/> 2,479
	<hr/> 124,631

MUSEUM EDUCATION

	NUMBER	ATTENDANCE
Gallery Tours	360	14,528
Classes and Lectures		
—Adult		32,829
—Children (Raymond Fund)		18,975
Extension Lectures		
—Schools visited	128	
—Lectures given	462	57,826
Concerts		
—Performances	17	6,326

Our royal visitor leaves the Art Institute



Photograph by Marty Schmidt

JEAN-ANTOINE WATTEAU (1684-1721)
Studies of Three Women
Drawing in black, red, and white chalk.
Gift of the
Joseph and Helen Regenstein Foundation,
January 1958



THE ART INSTITUTE OF CHICAGO • ANNUAL REPORT 1958-1959



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Members and their guests at the Gauguin opening

nguin



REPORT OF THE PRESIDENT

ON BEHALF OF the Board of Trustees, I have the honor to report on the operations of The Art Institute for the fiscal year ending June 30, 1959.

I was elected President in October, and what a busy period it has been. This, however, was to be expected, for not only do we have at the Art Institute a museum with priceless collections, but two schools and a theatre as well, with a total annual budget of approximately \$2,500,000, and about 400 employees. With as large and complex an organization as this, it is only natural that we are busy, and how dull it would be if we were not. It has been a challenging and stimulating period with great rewards, especially the friendships I have made.

Our greatest problem, of course, was to fill the office of Director. This was solved by the Trustees' decision to appoint two Directors of equal status, each reporting directly to the Board—one responsible for the two schools, the theatre, new construction, maintenance, etc.; the other in charge of fine arts and related enterprises. Fortunately we had at hand Allan McNab, a man skilled in administration, who has proved his worth in the years he has been at the Art Institute. We have named him Director of Administration. As Director of Fine Arts, we appointed John Maxon, who has served with distinction for the last seven years as Director of the Museum of Art of the Rhode Island School of Design. He is a man in the early forties, of scholarly attainments, with a comprehensive background in the arts. He comes to us on September 8. With these two able men at the helm, who have the valuable capacity of getting things done, and a fine, devoted staff, the Art Institute enters a new and exciting period. We are very happy with these appointments.

The past year was one of real progress: major improvements to our buildings and grounds were efficiently accomplished without curtailing a full and interesting program of exhibitions (Gauguin being the high point) and other services to the public. Attendance was something over one million. Membership reached an all time high—22,222. Voluntary unrestricted gifts to the operating budget were nearly 10 percent more than last year. Generous friends again enabled us to end the year's operations without incurring a financial deficit. Especially notable were the gifts of Mr. and Mrs. James W. Alsdorf, Mary and Leigh Block Charitable Fund, Inc., Mrs. Emily Crane Chadbourne, the Chicago Community Trust, Miss Jessie Colvin, Felix Gehrman, Inland Steel-Ryerson Foundation, Inc., Mrs. William Bross Lloyd,

Fowler McCormick, Robert R. McCormick Foundation, Mr. and Mrs. Samuel A. Marx, Mrs. Dorothy Wrigley Offield, Silver Spring Foundation, Russell Tyson, and Woods Charitable Fund, Inc.

As in the past few years, there were a number of thoughtful bequests for various purposes. Most notable was the termination of a testamentary trust established by the will of the late Thomas E. Donnelley, who had been a Trustee and Honorary Trustee for many years before his death in 1955. The Art Institute's share of the principal of Mr. Donnelley's trust amounted to \$364,000 and is unrestricted as to use. The partial distribution of another trust established under the will of Henry M. Wolf, who died in 1935, amounted to \$155,000. This trust established an endowment fund in memory of his parents and a brother, the income only to be used to purchase books and publications for the Library. Still another testamentary trust, established by the will of the late Edwin J. Stubbs, who died in 1934, was terminated, and brought an unrestricted bequest of \$25,000 to the Art Institute.

Last year we reported a specific bequest of \$10,000 as well as an additional residuary bequest from the late Miss Minnie C. Frost. The bequest of one-half the residue of Miss Frost's estate has now been received and amounts to \$23,679.36, also unrestricted as to purpose. The late Mrs. Alexander J. Marcuse, a Governing Life Member, provided an unrestricted residuary bequest, a partial distribution of which amounts to \$20,000. The late John G. Curtis, Jr., a former student in our School and a Governing Life Member, made a specific bequest of \$5,000 for scholarships in the School and established a trust from which the Art Institute now receives one-half the income, part of which is to be used as a prize for Chicago artists.

Miss Edith C. Freeman made an unrestricted bequest of \$2,000, and Miss Louise S. Schnack left an unrestricted residuary bequest amounting to \$1,548.65. Miss Eleanor Fetter, Mrs. Almeda H. Foster, Miss Madeleine T. Hirschberg, and Miss Anna B. Wey left unrestricted bequests of \$1,000 each. Miss Arletta Helen Vail made a bequest for scholarships. Other unrestricted bequests were made by Miss Joanna Wolf and Miss Olga A. E. Wulf.

There were also many helpful special gifts for restricted purposes, including an unusual number for building and construction. Again Robert Allerton, Mrs. Daniel E. Huger, Mr. and Mrs. Sterling Morton, and Mr. and Mrs. Frank H. Woods made substantial



A new medieval gallery



Chicago artists opening Gunsaulus Hall



Two new painting galleries



additions to earlier gifts. The A. T. Galt Fund, established by Arthur T. Galt in 1947, earned \$25,091.00 during the year, and the addition of three-fifths of the income brought the principal to \$465,139.72 on June 30, 1959. The Ford Foundation made a special grant of \$10,000 to the Goodman Theatre.

Early in the fall Mrs. Stanley McCormick made a magnificent gift to establish the Stanley McCormick Court in memory of her husband. Mrs. Charles F. Glore provided funds for the construction of the new Print and Drawing Study Room as a memorial to her husband, who was a Trustee and Treasurer for many years, and a Vice President before his death in 1951.

Outstanding gifts for purchases of art objects were made by Mrs. Albert J. Beveridge, Mrs. Tiffany Blake, Mr. and Mrs. Leigh B. Block, Mr. and Mrs. Sigmund W. Kunstadter, Mr. and Mrs. Earle Ludgin, Grant J. Pick, the Joseph and Helen Regenstein Foundation, Mrs. Clive Runnels, Miss Mary Louise Stevenson, Mr. and Mrs. Silvain Wyler, and Mrs. Suzette Morton Zurcher.

One of the most significant ways in which an institution can express its appreciation to those whose generosity has made it possible to accomplish tangible goals is to name galleries for them, or as memorials to others they may designate. This past year the Preston Owsley Morton Lecture Hall, the Stanley McCormick Court, the Charles F. Glore Study Room, and the Edwin J. Stubbs Gallery were established. Four of the beautiful new Oriental galleries remain unnamed, awaiting the generosity of other donors, and as our rehabilitation and building program progresses, other areas will become available.

Everett D. Graff, who succeeded the late Chauncey McCormick as President and served for four eventful years, asked that his name not be placed in nomination again at the annual meeting of the Board of Trustees last October. The community owes a debt of gratitude to Mr. Graff for his able and devoted service to the Art Institute.

William A. McSwain was elected a Trustee during the year, and it was with great pleasure that we welcomed him to the Board.

The twenty-one Standing and Advisory Committees of the Board, made up of Trustees and other friends, play a most important part in the affairs of the Art Institute. They meet often and their recommendations have great influence on the decisions of the Board. To each and every member of these Committees I extend hearty thanks.

The Woman's Board has made such an important place for itself that without it the Art Institute would not be the same. On behalf of the Trustees I thank Mrs. C. Phillip Miller, its able President, and her associates for their many contributions in the past year. I pay Mrs. Miller the highest compliment when I say that she is carrying on the traditions so

ably set by Mrs. Tiffany Blake, the first president of the Woman's Board, and Mrs. Leigh B. Block, who followed in that important office.

Governing Life Membership was greatly strengthened by the election of three Honorary Governing Life Members and eighty-eight Governing Life Members, bringing the total of this important membership classification to 346, nearly the authorized maximum of 350. We are most appreciative, and record the names of new members on page 17.

It was with regret that the Board accepted the resignations of Mrs. Katharine Kuh as Curator of Painting and Sculpture, who leaves to engage in editorial work in New York City, and of Alan R. Sawyer, as Curator of Primitive Art, who has been appointed Director of The Textile Museum, Washington, D. C. Mrs. Kuh served the Art Institute in several capacities during her nineteen years on the staff, and was responsible for some of the finest exhibitions in recent years. Her skill and devotion resulted in wise purchases for the collections, and she was particularly effective in encouraging collectors to contribute outstanding works in the contemporary field. Mr. Sawyer became the first Curator of Primitive Art when that department was established in 1956, and was responsible for interesting donors in developing a fine collection. We shall miss Mrs. Kuh and Mr. Sawyer, and wish them well in their new careers. We shall also miss members of our staff, mentioned in the department reports, who retired after many years of distinguished service.

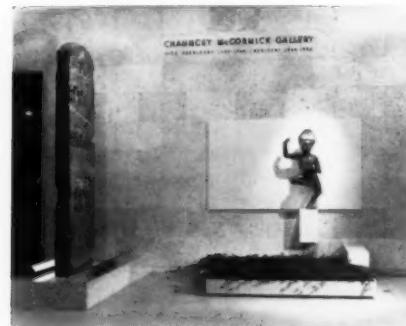
Although the visit of Her Majesty, Queen Elizabeth II, occurred a few days after the close of our fiscal year, I should like to mention in this report what an honor it was for the Art Institute to be one of two local institutions to be visited by the Queen and Prince Philip. Her Majesty and the royal party were shown the Alice Kimpton Berg Memorial Collection of works by English women silversmiths of the 18th century, mainly Hester Bateman, the Thorne Miniature Rooms created by Mrs. James Ward Thorne, the Chicago Artists' Exhibition, several of the new Oriental Galleries, and some of our outstanding paintings, including the world-famous collection of French Impressionists in their dramatic new setting. The Queen and the Prince appeared to enjoy their visit tremendously, and the Art Institute never looked better.

Last year was a year of accomplishment, as is brought out in the following reports. Behind every accomplishment of the Art Institute lies a record of teamwork on the part of our exceptionally skilled staff and faculty. The Board of Trustees and, I am sure, countless others join me in expressing gratitude and thanks to the staff and faculty for another successful year made possible by their loyal and expert service.

WILLIAM MCCORMICK BLAIR, President



*The
Oriental
collections
in
new
settings*



REPORT OF THE DIRECTOR OF ADMINISTRATION

THIS YEAR saw the realization of carefully laid plans made during the last two years. Within the last twelve months, 102,574 square feet of new space have been added to the more than one-half million square feet contained in The Art Institute. It is also the year in which new or rehabilitated galleries were completed at the rate of one every two weeks; the year in which, in cooperation with The Metropolitan Museum of Art, we presented a very memorable loan exhibition to almost record attendance; and the year in which we broke ground for a garden, 42,000 square feet in size, which will soon become one of the landmarks along Michigan Avenue.

The first of the new galleries to be added were ten for the Oriental Department. They were previewed following a dinner at The Arts Club of Chicago on October 16. Credit for the reinstallation of the Art Institute's great collection of Oriental art belongs to Jack V. Sewell, Curator, and to Miss Margaret O. Gentles, Associate Curator. Opening to the public on the following day, the new galleries and the study and storage area situated on the mezzanine floor added 12,750 square feet of new space.

In November the occupation of the Ferguson Memorial Building began. This new structure with a total square footage of 89,000, now provides working quarters for 109 Art Institute employees, and their work covers all phases of our activities. In addition, the building provides entirely new fireproof facilities for such essential services as carpenter shops, paint shops, and the electrical department. A new shipping room, served by an all-weather loading dock at street level, is connected by ample elevator facilities that permit the ready handling of objects weighing up to 12,000 pounds. The third floor of the Ferguson Memorial Building contains the photography workshop, with the most up-to-date facilities for handling black and white and color photography. Adjacent to it are several studios occupied by the museum's Conservator. That this large-scale operation was so smoothly achieved reflects considerable credit on the Art Institute's Superintendent, Harold Buddenbohm, and the members of his staff.

The Museum Store was also completely remodeled and some 790 square feet were added in order that it might meet more effectively the ever-increasing demands of the public. The conspicuous increase in its sales since the remodeling is evidence of the wisdom

of this decision, which was one of many projects initiated by Everett D. Graff, past President.

For the Department of Prints and Drawings, a new workroom with a storage mezzanine above, completed in August, 1958, added 1,824 square feet to the space already allotted to that department.

In the area of renovation of existing space, it will come as a surprise to many readers of this report that in a period in which the Art Institute was concerned with so much new building, our staff was able to renovate and relight nine galleries for the Department of Painting and Sculpture, six galleries for the Department of Decorative Arts, and also to convert Gunsaulus Hall, which for the last two years had served as temporary office space. This new gallery, one of the largest (9,975 sq. ft.) in the country, is also perhaps one of the most flexible, providing a new type of movable wall partitions and a flexible lighting system that has more than proved its usefulness with the appearance of the two exhibitions that have been installed there since its completion.

Fullerton Hall was not only provided with new motion picture projectors and an entirely new sound system, but was completely repainted and renovated.

In the Decorative Arts area, two courtyards previously inaccessible to the public were open and now have direct connection with Gallery M6. This new and delightful addition was made possible through the generosity of several donors, and, to no small degree, by the very generous gift of our Woman's Board, who provided paving and the landscaping.

Perhaps the smallest increase was 644 square feet of space added to the Mather Tea Room; and perhaps the most noticeable of the many things which have been achieved was the floodlighting of the building, timed to coincide with the floodlighting of all the museums within the Chicago Park District.

As the diagram on pages 20-21 graphically shows, this has been a year of achievement for the Art Institute. Still more lies ahead, and next year's report will undoubtedly make reference to some of the many projects which are already in work; but, as they were not completed and dedicated within this fiscal year, can only be touched upon as things to which we can look forward in the future.

March of this year saw the breaking of ground for the Stanley McCormick Court, 125 x 190 feet, bordering Monroe Street and Michigan Avenue. Sched-



Her Majesty, Queen Elizabeth II, on her visit to the Institute



The Stanley McCormick Court in construction



The Preston Owsley Morton Lecture Hall

uled for completion in the early fall, this area will contain a reflecting pool, fountains, walks and planting areas. Designed as it is to harmonize and continue the planting symmetry of Michigan Avenue, the entire area will be floodlit at night.

Awaiting only a dedication ceremony timed for October is the Preston Owsley Morton Lecture Hall built within the Blackstone Hall area and having a seating accommodation for 112 people. This long needed and generous gift of Mrs. Sterling Morton will serve the needs of the museum's Department of Museum Education and other Art Institute requirements.

Under construction, but less far advanced, is a Members' Room, which will be located under the north terrace and will have nine windows overlooking the Stanley McCormick Court. This new addition will permit Art Institute Members admission to the Art Institute on special occasions without the necessity of going through the main building. This area, together with the adjacent new Woman's Board Room, measures 175½ x 40 feet, and is to be furnished by the Woman's Board of the Art Institute.

Also scheduled for early completion is the remodeling of the Department of Prints and Drawings. In this area, in addition to a completely new Print Study Room, are galleries named in honor of generous donors. Scheduled for rehabilitation are six galleries for the Department of Painting and Sculpture, which will bring the second floor galleries up to an equal standard of perfection, and seven galleries for the Decorative Arts Department, which will provide a more logical sequence than has hitherto prevailed.

The enlargement of the Art Rental and Sales Gallery, which during the last year has notably increased its sales and rentals, reflects great credit on Mrs. Earl Kribben and the dedicated volunteer members of her staff.

In listing some of the exhibitions which were presented during this period, Gauguin, with its total attendance of 118,049, is the obvious leader. Opening as it did with a dinner in the Art Institute for 139 donors, lenders and Trustees, at which Miss Mary Ann Warner, the Art Institute's Restaurant Manager, once again excelled herself, the guests joined with 6,128 Members and their guests to view the 202 works, of which 60 were from the collections of the Art Institute and the remainder generously lent by 82 collectors and museums. Following the close of this exhibition, which was arranged in conjunction with New York's Metropolitan Museum of Art, it was viewed by record attendance in that city.

The Art Institute takes equal pride in the exhibition, Dutch Drawings—Masterpieces of Five Centuries, secured through the efforts of Harold Joachim, Curator of Prints and Drawings, and presented dur-

ing April to an unusually large attendance. During this time, it was a great privilege for the museum to have as its guest Dr. K. G. Boon, Curator of Prints at the Rijksmuseum, Amsterdam.

Any mention of exhibitions must also include the 62nd Exhibition of Artists of Chicago and Vicinity, which was returned to the Art Institute after an absence of two years, and was very rightly given the privilege of inaugurating the newly converted Gunsaulus Hall.

The exhibitions and collections, in addition to attracting a total of 1,048,203 visitors, were also seen by Her Majesty, Queen Elizabeth II of Great Britain, the Prime Minister of Canada, the Ambassadors from Great Britain and the Soviet Union, and many other distinguished visitors.

The School of the Art Institute has continued to maintain its high record of attendance with an enrollment of 5,905, which must go down as a tribute to the skill and devotion of its Dean. Retiring after 23 years of dedicated service, Hubert Ropp will be missed by his fellow workers and by the countless number of students he has so ably guided since he assumed office in 1942. His place as Dean of the School of the Art Institute is to be taken by Norman B. Boothby, until recently Dean of the Parsons School of Design in New York. Mr. Boothby has taught in the art departments of colleges and universities since 1942. A sculptor and designer, he has exhibited in group and one-man shows, and has also worked as set designer and director in the theatre and experimented with films. We are very happy to welcome a man with such a distinguished background. Among his first major tasks will be that of working closely with the plan of the relocation of the entire School facilities, a move which it is hoped will be completed during the coming year.

During the past year, the Goodman Memorial Theatre presented 180 performances of 10 plays, in addition to a memorable series of readings by Sir John Gielgud. The Theatre's attendance has increased, and its special lecture programs, which have included such distinguished personalities of the theatre as Peter Ustinov, John Gassner, John Houseman, and Elmer Rice, have drawn capacity audiences.

The collections of the museum continue to be enriched by gifts and purchases. The reports of the departments will indicate the variety and importance of the new acquisitions; here only a few can be mentioned. The Oriental Department added by purchase to the Kate S. Buckingham Collection a pair of folding screens by the Japanese master, Sesshū (1420-1506). The Joseph and Helen Regenstein Foundation gave to the Department of Prints and Drawings a superb wash drawing, *The Death of Seneca*, by Giovanni Battista Tiepolo; and a sheet of figure studies by Piranesi, gift of Mrs. Tiffany Blake, has filled a lack in the same department. The Antiquarian Society

continues to present the Department of Decorative Arts with pieces unique in quality and historical importance. Their recent gift is an American silver coffee pot by Brasher. Two important paintings, both from the Cubist period, are welcome additions to the museum's famous survey of modern painting. One is the *Portrait of Picasso* by Juan Gris, the gift of Mr. Leigh B. Block; the other is the *Woman with Fan*, painted in 1913 by Jean Metzinger, the gift of Mr. and Mrs. Sigmund W. Kunstadter.

If this has been a year of achievement, it has also been a year of transition; a year in which we have

been saddened to see some members of the staff succumb to the offer of better positions in other museums, but it has also been a year in which we have been pleased to add staff members to our growing ranks. That during this period so much has been accomplished is due to the efforts of many staff members, too numerous to mention individually. To each and every one of them, I would wish to take this opportunity to express my sincere gratitude for all the help that they have given me during this past year and for their service to the Art Institute.

ALLAN MCNAB, Director of Administration

PAINTING AND SCULPTURE

Among the important accessions were three paintings by the Chicago painter, Ivan Le Lorraine Albright: *Heavy the Oar to Him Who is Tired, Heavy the Coat, Heavy the Sea*, the gift of Mr. and Mrs. Earle Ludgin; *Portrait of Mary L. Block*, 1957, gift of Mr. and Mrs. Leigh B. Block; and *That Which I Should Have Done, I Did Not Do*, 1931-1941.

Other additions to the collections were:

Linear Construction, No. 4, 1958-1959, aluminum and stainless steel sculpture by Naum Gabo, the gift of Mrs. Suzette Morton Zurcher.

Portrait of Picasso, oil, by Juan Gris, gift of Mr. Leigh B. Block.

Woman with Fan, 1913, oil, by Jean Metzinger, the gift of Mr. and Mrs. Sigmund W. Kunstadter.

Still Life, 1905, oil on panel, by Edouard Vuillard, gift of Mr. and Mrs. Sterling Morton.

Champs de Mars, The Red Tower, 1911, oil, by Robert Delaunay, purchased for The Joseph Winterbotham Collection.

Portrait of a Bishop, oil, by Bernardo Strozzi, purchased from the Alexander A. McKay Fund Income.

The great loan exhibition of the work of Paul Gauguin was held from February 12 through March 29. In November and December of last year, *The Artist Looks at People* gave our visitors a fascinating excursion through the collections. The 62nd Annual Exhibition by Artists of Chicago and Vicinity, held from May 13 to July 6, was the first exhibit to be shown in the newly-constructed Gunsaulus Hall. Movable partitions afford complete flexibility in this new gallery, and the lighting can be arranged in any desired manner to produce the most effective results. The 62nd Chicago exhibition was selected by a jury of three: Mrs. Adelyn Breeskin, Director of the Baltimore Museum of Art, Lawrence Calcagno,

painter, and Seymour Lipton, sculptor. Prizes amounting to \$7,650 were distributed to twenty-two artists.

From the 19th Annual Exhibition of the Society for Contemporary American Art, the collections acquired a rich, somber-toned oil, *The Rite*, by Philip Guston, given in memory of Beulah Zachary. The Society, through its perceptive interests and its increasingly comprehensive exhibitions, continues to enrich the museum's collection of contemporary art.

Conservation of the collections has benefited from the installation of equipment and studio on the third floor of the Ferguson Memorial Building. During the year, 100 paintings entered the studio for examination and treatment. Four paintings were x-rayed, ten paintings were cleaned, and 19 given a superficial cleaning. Three paintings were relined and repairs and cleaning treatments were performed on four pieces of sculpture.

PRINTS AND DRAWINGS

Three of the notable drawings that entered the collection during the past year have been discussed and reproduced in the *Quarterly* of April, 1959: *Two Gypsies*, by Jacques de Gheyn, gift of Tiffany and Margaret Blake; Giovanni Battista Tiepolo's *Meeting of Abraham and Melchizedek* (Carl O. Schniewind Memorial Fund); and Goya's *Dancing Girl (Cuydado con ese paso)*, presented by the Joseph and Helen Regenstein Foundation. Others include the portrait drawing *Cardinal de la Rochefoucault*, by Daniel Dumonstier, French portraitist of the early 17th century; the *Head of the Painter Sylvestre*, a study for a pastel by Maurice Quentin de La Tour, the brilliant and profound French portrait painter of the 18th century; and a superb wash drawing from the master's mature period, *The Death of Seneca*, by Giovanni Battista Tiepolo. These three drawings were gifts of the Joseph and Helen Regenstein Foundation. Another 18th cen-



Juan Gris. *Portrait of Picasso*, oil. Gift of Leigh B. Block

tury Italian draftsman of the first rank, thus far not represented in our collection of drawings, is Giovanni Battista Piranesi. His vivacious sheet of *Figure Studies* is the gift of Mrs. Tiffany Blake. Through the Worcester Sketch Fund, an important drawing by Toulouse-Lautrec has been acquired, *The Cortège of the Rajah*.

The prestige of the Art Institute's print collection was further enhanced by the acquisition of a great 15th century engraving, *The Road to Calvary*, by the Housebook Master (see the *Quarterly*, Dec., 1958). Welcome additions to our collection of Dutch art before Rembrandt are two charming and fantastic landscapes by Willem Buytewech, the gift of Mrs. C. Phillip Miller. Manet's masterpiece in lithography, *The Races (Les Courses)*, was acquired in a splendid impression of the first state (Buckingham Fund), and *Elsa La Viennoise*, one of Toulouse-Lautrec's rarest color lithographs, was given in memory of Carter H. Harrison by a group of his friends. The memory of Mrs. Potter Palmer was honored by her family with the gift of Degas' charming soft ground *Portrait of his Brother, René*, one of four known impressions. Of the many other prints added to the collection, too numerous to be listed here, some were the gifts of Mr. and Mrs. Joseph R. Shapiro, Mr. and Mrs. Frank B. Hubachek, Mr. and Mrs. Morton G. Neumann, and others.

The exhibition in April, *Dutch Drawings—Masterpieces from Five Centuries*, assembled by the Rijksmuseum, Amsterdam, and circulated by the Smithsonian Institution, was attended by 14,750 visitors. The staff of the department was also deeply involved with the preparation of the Gauguin exhibition, to which the Art Institute contributed most of the graphic work. For the exhibition *French Drawings from American Collections*, held in Rotterdam, Paris, and New York, the department lent fourteen of its finest drawings.

Harold Joachim assumed the duties of Curator of Prints and Drawings on September 1, 1958. Hugh Edwards, Associate Curator of Prints and Drawings, was also appointed Curator of Photography, the collection of which is now in the care of the Department of Prints and Drawings.

THE ORIENTAL DEPARTMENT

The opening of the Oriental collections in newly designed space near the front of the main building was held on October 17. The remodeled area contains ten exhibition galleries on the main floor and enlarged storage and study room facilities on a mezzanine level. Named galleries include the Chauncey McCormick Gallery, the Russell Tyson Gallery, and three Buckingham galleries. Of the latter, one contains the Lucy Maud Buckingham Collection of Chinese Bronzes; a second, the Clarence Buckingham Collection of Japanese Prints; and the third, honoring the

memory of Miss Kate S. Buckingham, contains Chinese and Japanese paintings, many purchased with funds provided by Miss Buckingham. All of the galleries are equipped with advanced lighting techniques, a new selection of colors and fabrics to set off and enhance the individual objects, and newly designed cases. The flexibility of the space permits frequent rotation of exhibits.

Additions were made to the permanent collection in nearly all phases of Far Eastern art, but it was the field of Japanese art that was most strengthened through gift and purchase. A pair of landscape screens by the Japanese master, Sesshū (1420–1506), were purchased for the Kate S. Buckingham Collection. The Joseph and Helen Regenstein Foundation presented a wood and lacquer sculpture of the guardian, Fudo, and the masterfully painted *Landscape of the Four Seasons* screens by Sesson (1504–1589). A screen in the Ukiyo-e manner by an unknown artist, *Merriments in the Bathhouse*, was the gift of Robert Allerton, while Russell Tyson presented a fourth screen, *Pine Trees at Lakeside*, by the eighteenth century Japanese painter, Taiga. Mr. and Mrs. James A. Michener presented an important group of Japanese woodblock prints.

Two series of lectures on the arts of the Far East were given by the Curator and Associate Curator in cooperation with The University of Chicago. In addition, individual lectures on specific aspects of Oriental art, as well as gallery tours, were provided for the Members, clubs, and Associates groups.

DECORATIVE ARTS

Among the new accessions were a Meissen *plat de ménage* of 1737 (see the *Quarterly*, April, 1959); a French silver tureen by Dapcher, 1772; and the important gift made by The Antiquarian Society: an American silver coffee pot with three taps, by Ephraim Brasher, New York, about 1770. Mr. and Mrs. A. Watson Armour III gave an outstanding group of furniture, including a seventeenth century cabinet and an eighteenth century English commode. Twelve wax portraits given by Mrs. Alfred E. Hamill enrich her earlier gift of a group of waxes.

Special exhibitions included *Swedish Textiles Today*, and *Josiah Wedgwood's Heads of Illustrious Moderns*. For the latter, a fully annotated catalogue was prepared by Vivian Scheidemantel, Assistant Curator of Decorative Arts.

The Herbert Pickering Lewis Collection of Mexican Pottery was installed in Hutchinson Gallery. In addition, the old English shop front was restored to its original function as part of the display, and a number of English lead garden figures, pictures and tapestries complete the ensemble. A beginning was made in arranging a sequence of rooms which will eventually lead the visitor through various periods of styles from

the medieval to the end of the nineteenth century.

The department sent loans to important exhibitions of decorative arts held in Detroit, Baltimore, and New York. The Colonel Alexander F. and Jeannie C. Stevenson Memorial Collection of Miniatures was transferred from the Department of Painting and Sculpture to the Department of Decorative Arts, where it is now on exhibition. Two fine old English doors from the Howard Van Doren Shaw Memorial Collection were used to equip the entrance to the garden courts.

Hans Huth, Acting Curator of Decorative Arts, received the appointment as Curator in February, 1959. Dr. Huth gave a number of talks during the year to the Woman's Board, The Antiquarian Society, and the Winnetka Associates; he also conducted a course of lectures on tapestries, held in cooperation with The University of Chicago.

THE TEXTILE STUDY ROOM

The following gifts added outstanding examples of textiles to the collections: a Flemish late 16th century tapestry, the gift of Mrs. Melville N. Rothschild; two French 17th century tapestries, gifts of Mrs. Stanley Keith; and an American coverlet made by Harry Tyler, 1857, the gift of Mrs. Arthur L. Chapman. Mrs. Chauncey B. Borland gave an embroidered English stomacher of about 1690, and a Spanish silk of the 13th-14th century. A 16th century Spanish chasuble is the gift of Harry H. Blum.

PRIMITIVE ART

The most important gift received by the department during the past year was a group of 182 ancient Peruvian ceramics given by Nathan Cummings. A fine, old Maori housepost of the 18th century, or earlier, was purchased through the Ada Turnbull Hertle Fund, and a handsome example of Mixtec-Cholula ware ceramic was purchased through the Edward E. Ayer Fund. Exhibitions throughout the year were surveys of primitive art from the collections, augmented by loans from private collections in Chicago. In conjunction with the exhibition of Gauguin, a special exhibit, *The Art of Polynesia and Gauguin*, was installed in Gallery 5.

MUSEUM EDUCATION

Over 600 hours of museum instruction were offered to Members and the public during the past year, which saw a particular increase in the number of lecture series, gallery discussions, painting classes, and special events.

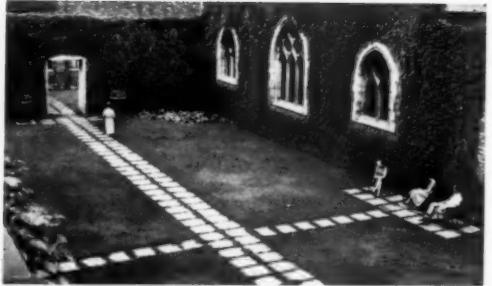
A new feature of the year was the collaboration of the Art Institute and The University of Chicago, whereby groups from the Downtown Center met in



Classroom visit to Gauguin



Coffee Pot, silver, by Ephraim Brasher, about 1770.
Gift of The Antiquarian Society



Garden Court from gallery M6

the Art Institute on 49 occasions, largely under the instruction of museum personnel. Other universities, colleges, clubs and conventions engaged our teaching staff for 181 special museum lectures.

Another important development of the year was the creation of a Trustees' Music Committee, under the chairmanship of Edward H. Bennett, Jr. The committee guided the Chicago Chamber Orchestra, conducted by Dieter Kober, in its second successful season of museum affiliation, during which it gave seventeen concerts in the galleries.

Children's education fell into three categories: gallery discussions, painting classes, and lectures given in the schools. Seven hundred and forty-four children's classes from public, private, and parochial schools made gallery visits. There were also 90 Fullerton Hall painting classes for selected children, given under the auspices of the James Nelson Raymond Fund, with a total attendance of 22,278.

The support of the Chicago Public School Art Society enabled the Society's teacher and others to visit 594 classrooms and assemblies, reaching 64,223 children in the Chicago area.

The total attendance at children's events was 104,501; that of adult events, 78,891, giving a total attendance at all events during the year of 182,792.

Appointments during the year included George Buehr, Head of Museum Education; Dieter Kober, Conductor of Music; and Margaret Dangler, Supervisor of Children's Education.

SCHOOL OF THE ART INSTITUTE

The 80th year of the School of the Art Institute, which ended June 19, had an enrollment of 5,905 students—997 in the Summer School, 894 Day School, 1,581 Evening, 1,110 Saturday Adult, and 1,323 in the Junior School.

Graduating exercises were held June 12 in the Kenneth Sawyer Goodman Memorial Theatre. The speaker was the distinguished designer and scholar Frederick J. Kiesler. Certificates, diplomas, and degrees were awarded to 189 candidates.

During the Fall term, Herbert Katzman, painter, was the visiting lecturer, under the auspices of the Witkowsky Fund. The Fashion Shows of the Dress Design Department held six showings on April 15, 16, and 17 in Fullerton Hall, to a total attendance of 2,273.

GOODMAN MEMORIAL THEATRE AND SCHOOL OF DRAMA

The 28th season of the Goodman Memorial Theatre opened with three completely sold out performances of Sir John Gielgud's "Shakespeare's Ages of Man." In the adult subscription series of six productions, the three most successful were *Billy Budd*, adapted from



Scene from the Goodman production of Kafka's "The Trial"

the novel by Herman Melville by Louis O. Coxe and Richard Chapman; Franz Kafka's *The Trial*, in André Gide's version; and Molière's *The Imaginary Invalid*, in a new translation by John Reich. The 101 performances in the adult series were given to a total attendance of 41,827.

Outstanding among the four productions in the Children's Theatre were *Aladdin and his Wonderful Lamp* and *Huckleberry Finn*. There were 79 performances in the Children's Theatre, to an attendance of 34,710.

In the Goodman Studio Theatre (capacity 153), eight full productions were mounted for a total of 31 performances playing to an audience of 3,600. Among the presentations of this little theatre, with admission free as a service to teachers, students, and Chicago theatre lovers, were an *Evening of One Acts* by Kenneth Sawyer Goodman, Koestler-Kingsley's *Darkness at Noon*, and Priestley's *The Inspector Calls*.

With the Museum Education department, four lectures on the theatre were presented free to the public. The lecturers were actor-playwright Peter Ustinov, author-critic John Gassner, producer-director John Houseman and playwright-director Elmer Rice. Attendance at these lectures totalled 2,400. In addition, informal talks were given to the staff and students by Julie Harris, Margaret Truman, George Voskovec, Peggy Wood, Michael St. Denis, and Kenneth Sein.

The theatre gave its first performance outside its own building with the presentation of *The Imaginary Invalid*, given with the original scenery, lighting and costumes under the sponsorship of the North Shore Festival Association in the Howard Auditorium at Wilmette.

During the second part of the season, John Reich was named by the Ford Foundation as one of the ten American theatre directors to receive grants of \$10,000 each, to be used to stimulate creative developments in today's theatre. Dr. Reich announced that the grant would be used to bring professional actors to play leading roles in the productions of the Goodman Theatre. The first actor to appear under the Foundation's auspices was the British stage and screen star, Murray Matheson. His performance was in the title role of *The Imaginary Invalid*.

The School of Drama had an enrollment of 206 students. At the close of the school year, 9 certificates, 1 diploma, 14 Bachelor of Fine Arts degrees, and 3 Master of Fine Arts degrees were awarded.

THE LIBRARIES

The Ryerson and Burnham Libraries continue to work toward integration, with the goal of more efficient service and more flexible staffing. Book and periodical acquisitions, recording, cataloging, and preparation for binding are now handled by the appropriate staff without distinction between the librari-

ies. The joint use of one large reading room will gradually become an advantage for reference work, especially in the borderline subjects, and long-range planning includes the "invitation to learning" of more open shelving.

Friends of the library have been aware of the constant need for assistance in maintaining it as one of the important centers for the study of art. Sterling Morton has thoughtfully and generously added to the principal of the Carrie Lake Morton Fund, for the purchase of books and periodicals. The Mary Reynolds Collection of source material on surrealism and related movements continues to be enriched through the interest of Frank B. Hubachek. When the Carnegie Survey of American Art selected the Art Institute to receive one of the sets of 2,500 slides at a fifty percent subsidy, the balance needed to acquire this important documentary file was underwritten by the Silver Spring Foundation.

Both libraries have continued the policy of acquiring all of the appropriate new publications, and have also during the last year acquired an important group of early works on architecture, painting, and sculpture.

Miss Hazel MacAdam, reference and acquisitions assistant in the Slide and Photograph Department since 1926, retired at the end of August, 1959. Her phenomenal memory, eye for color, and helpful attitude are well known to the patrons of the library, and will be missed.

MAINTENANCE

G. Louis McManus joined the staff of the Art Institute in February of this year as Assistant Superintendent of Maintenance. Three members of the guard force, whose combined years of service totalled nearly a century, retired this year. They were Charles W. Hibbard, Hiram P. Dilworth (who is well known to our Members), and Joe Wagner, friend of so many students throughout the years.

PUBLICITY

Upon the resignation of Marilew Kogan, who so masterfully conducted the publicity for the Gauguin Exhibition, Doris Lane Butler, well known in Chicago for both her newspaper work and her paintings, was appointed Manager of Publicity on May 1, 1959.

PUBLICATIONS

This issue of the QUARTERLY, which incorporates the Annual Report, is the first to appear in a completely new format. Succeeding issues will continue the larger page size and redesigned layout. The CALENDAR of events for Members and the public is now printed in a convenient booklet form and mailed separately to our Members.

DEVELOPMENT

During the year the following donors were elected to the official classifications indicated:

BENEFATOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$50,000
Mrs. Albert J. Beveridge
Mr. and Mrs. Maurice E. Culberg (Mr. Culberg *in memoriam*)
The Ford Foundation
Inland Steel-Ryerson Foundation, Inc.
Mrs. Stanley McCormick
Miss Mary Louise Stevenson
Henry M. Wolf (bequest)
Mr. and Mrs. Frank H. Woods

PATRON OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$25,000 and less than \$50,000
Mr. and Mrs. Frederick S. Colburn (Mr. Colburn *in memoriam*)
Miss Minnie C. Frost (bequest)
Mrs. Charles F. Glore
Mr. and Mrs. Alfred E. Hamill (Mr. Hamill *in memoriam*)
Mr. and Mrs. Edwin E. Hokin
Mr. and Mrs. Grant J. Pick (Mrs. Pick *in memoriam*)
Mr. and Mrs. Daniel Saidenberg
Edwin J. Stubbs (bequest)
Suzette Morton Zurcher

SPONSOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$5,000 and less than \$25,000
Mr. and Mrs. A. Watson Armour III
Edward L. Brewster
Avery Brundage
Felix Gehrman
Sarah Brewster Hodges
Mrs. James M. Hopkins
Mrs. Katharine Kuh
J. Patrick Lannan
Robert R. McCormick Foundation
Mrs. Corinne D. E. Marcuse (bequest)
Mr. and Mrs. Charles H. Morse (Mrs. Morse *in memoriam*)
David Fentress Ott (*in memoriam*)
Mr. and Mrs. Alfred A. Romney
Mrs. Melville N. Rothschild (*in memoriam*)
Justin K. Thannhauser
Mrs. Henry Bascom Thomas (*in memoriam*)
Mr. and Mrs. George B. Young

FRIEND OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$1,000 and less than \$5,000
Apex Smelting Foundation

Mr. and Mrs. Bruce Borland
Chapin-May Foundation of Illinois
Mary G. Chesley
L. Lewis Cohen Foundation
Mr. and Mrs. Alfred Cowles
Mr. and Mrs. Dexter Cummings
Mrs. Moise Dreyfus
J. S. Gillen
Mr. and Mrs. Robert Hixon Glore
Mrs. Jessie A. Gregg
Arthur Stedry Hansen Consulting Actuaries
Mr. and Mrs. Francis H. Hardy
Mr. and Mrs. Henry P. Isham
Johanna Lodge No. 9
Mr. and Mrs. Clay Judson
Junior League of Chicago, Inc.
Mr. and Mrs. Andrew McNally III
John A. Muldoon, Jr.
Naess and Murphy
North Shore Art League
Mr. and Mrs. Charles S. Pillsbury
George M. Pullman Educational Foundation
Pullman Inc. Foundation
Mrs. G. William Reynolds
Mrs. William A. Rowley
Sam Salz
Miss Louise S. Schnack (bequest)
Mr. and Mrs. James Simpson, Jr.
Clara and David B. Stern Foundation
Verson Allsteel Press Company
Frederick G. Wacker, Jr.

MEMBERSHIP

In the fiscal year 1958-1959 the growth in Membership continued to set new record totals each month and achieved one of the greatest increases ever recorded in a single year. Total Membership grew from 19,843 a year ago to 22,222 on June 30, 1959, an increase of 2,379 or nearly 12 percent during the year. In the past five years Membership has increased 5,213, a gain of almost 31 percent.

New Membership fees went into effect January 1, 1959. Annual Membership continues at \$10 a year for those who enrolled before the deadline and who renew each year without interruption. New Annual Members and those who do not renew consecutively now pay \$12.50 a year. Life Membership is now \$200. Governing Life Membership was increased to \$500 in addition to a Life Membership.

The June 30 total of 22,222 includes 14,478 Life Members, 7,299 Annual Members, 322 Governing Life Members, 98 Honorary Life Members, and 25 Honorary Governing Life Members.

The following were elected Honorary Governing Life Members during the year:

Mrs. Albert J. Beveridge
Mrs. Maurice E. Culberg
Miss Mary Louise Stevenson



Ikeno Taiga (1723-1776). Pine Trees at Lakeside. Screen, gift of Russell Tyson

The new Governing Life Members are:

Mrs. Ivan L. Albright
 Mr. and Mrs. Hugo A. Anderson
 Mr. and Mrs. A. Watson Armour III
 Mrs. Laurance H. Armour, Jr.
 Philip D. Armour, Jr.
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Ivan Le Lorraine Albright. *Heavy the Oar to
Him Who is Tired, Heavy the Coat, Heavy the Sea*, oil.
Gift of Mr. and Mrs. Earle Ludgin

REPORT OF THE TREASURER

It is a pleasure to report the income and expense of The Art Institute of Chicago for the year's operations ended June 30, 1959, and to present the condensed statement which follows.

Expenses and appropriations for the year totaled \$2,562,771.34 as compared with income available for the operating budget in the amount of \$2,567,939.71. For the fourth consecutive year your voluntary unrestricted gifts made the difference between a budgeted deficit of substantial size and the actual operating surplus. Annual contributions this year amounted to \$257,116.46 and were the highest in many years, exceeding last year's total by 8.72 per cent.

Capital expenditures for construction and rehabilitation, which are not included in the operating budget, continued at a high level. Some of these were offset by gifts restricted to that purpose, but the greater part of the expense continues to be met by funds that had been serving as endowment. Until these funds are replaced by additional gifts, the continuing loss of income will affect our operating income each year.

There was an increase in The Art Institute's share of a tax levy by the Chicago Park District for all museums on park property. This is our only form of tax support and amounted to 9.79 per cent of our operating expense, as compared with 10.20 per cent the year before.

No expenditures for the purchase of art objects are included in the condensed operating statement. Purchases are made only when funds are available through gifts or endowment fund income designated by the donors for that specific purpose. This year expenditures for additions to the collections amounted to \$363,920.67.

HOMER J. LIVINGSTON, Treasurer

CONDENSED STATEMENT OF OPERATIONS *for year ended June 30, 1959*

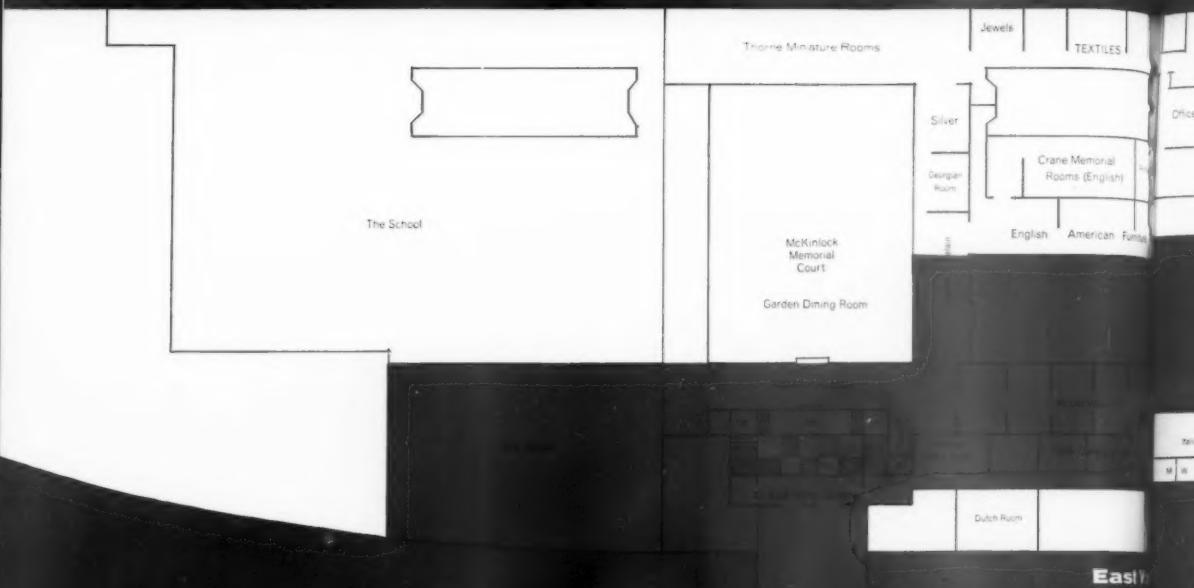
Financial statement examined by Haskins & Sells, Certified Public Accountants

INCOME

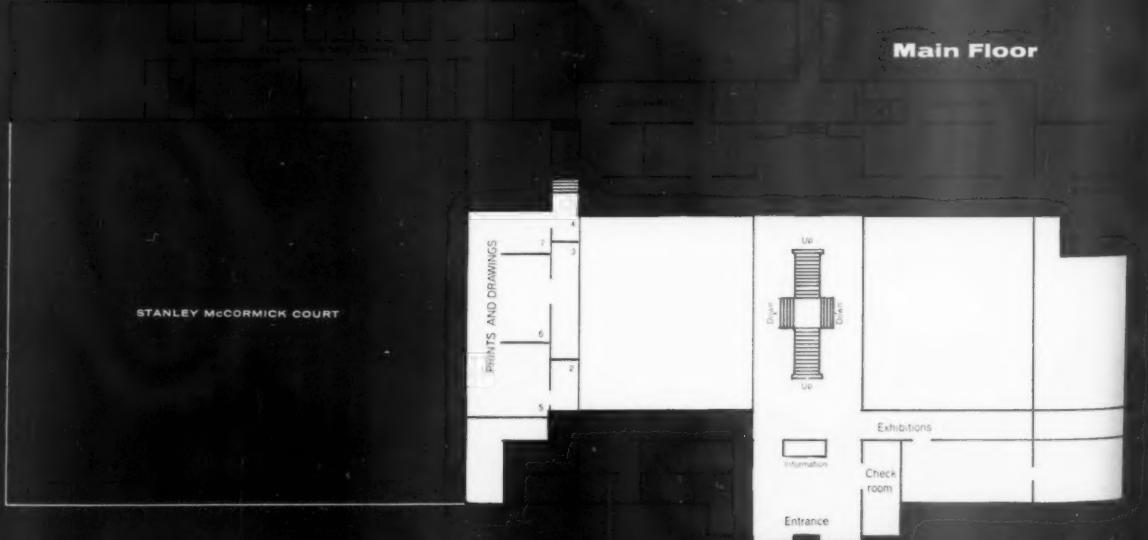
Admissions—Museum.....	\$ 24,591.50
Auxiliary activities Restaurant, museum and school stores, hall rentals.....	455,095.40
Endowment income.....	846,279.71
Annual contributors.....	257,116.46
Chicago Park District tax levy.....	232,405.87
Annual memberships.....	71,995.00
Tuitions and fees—School.....	538,646.09
Theatre ticket sales.....	94,618.63
Miscellaneous.....	47,191.05
TOTAL INCOME.....	\$2,567,939.71

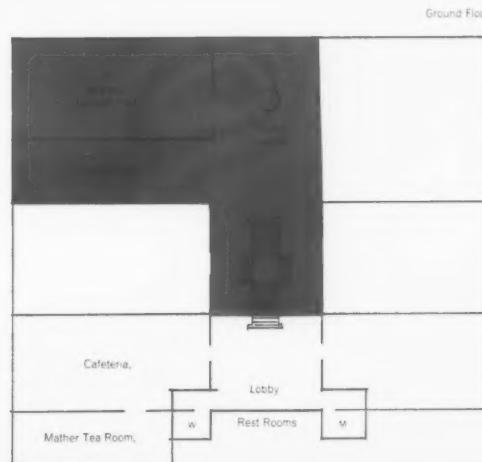
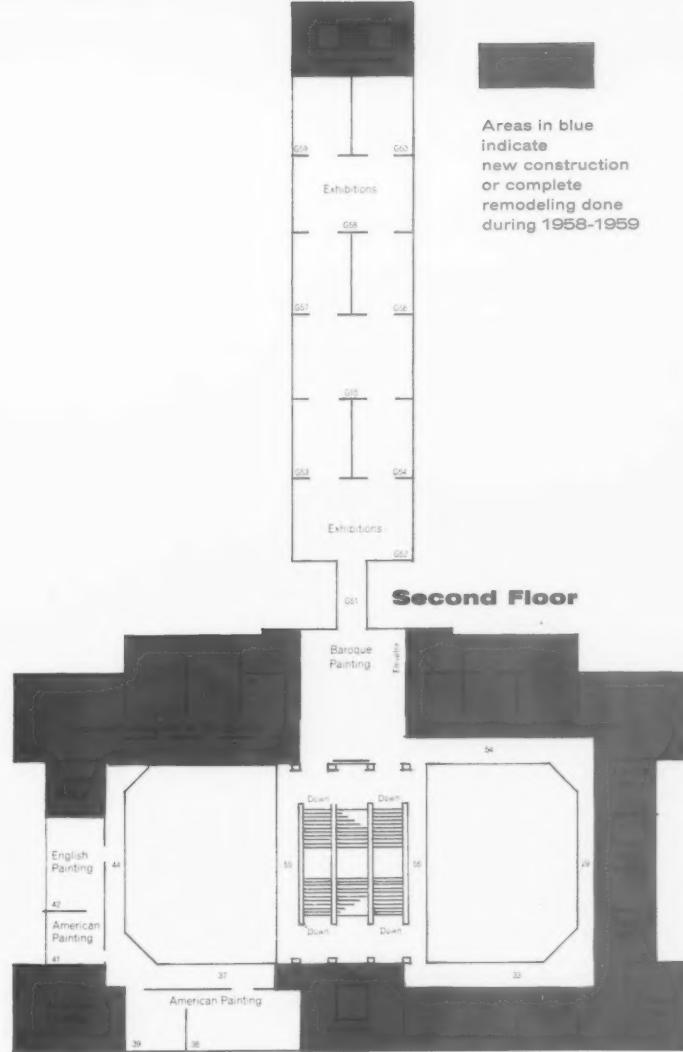
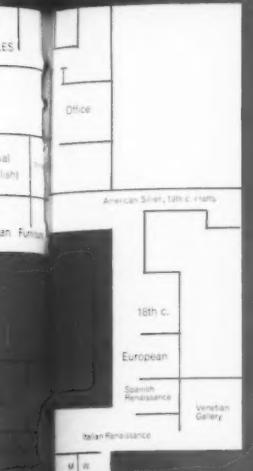
EXPENSE

General	
Administration, archives, publicity, membership, development, school advertising, theatre production.....	\$500,039.33
Educational	
Curatorial, exhibitions, lectures, library, faculty salaries.....	728,333.86
Auxiliary	
Restaurant, museum and school stores, hall rentals.....	389,384.46
Maintenance	
Repairs, guards, cleaning, heat, light.....	669,339.90
Retirement.....	82,832.27
Miscellaneous.....	2,841.52
Appropriations for deferred maintenance and general reserves.....	190,000.00
TOTAL EXPENSE.....	\$2,562,771.34
Operating Surplus.....	\$ 5,168.37



Progress chart of new construction and remodeling







Right: Tapestry, Flemish, 16th century
(above: detail).
Gift of Mrs. Melville N. Rothschild



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Willem Buytewech. *Landscape* (etching)



Piranesi. *Sheet of Figure Studies* (drawing)



Camille Pissarro. *The Artist's Son Lucien* (lithograph)

The etching is a gift of Mrs. C. Phillip Miller; Mrs. Tiffany Blake gave the drawing by Piranesi; and the Pissarro is an anonymous gift.

THE WOMAN'S BOARD

The Woman's Board has had a year of solid accomplishment. Continuing to develop on the foundations so ably laid down by their predecessors, the Community Associates and Art Rental and Sales Gallery Committees have grown in importance. To the four Community Associates groups already in existence, a fifth has been welcomed—the Wayne-Geneva Associates. Total membership in all groups is now 75.

The Art Rental and Sales Gallery has now 250 contributing artists. Three juries met during the year to select the works for the gallery, which showed an increase in both sales and rentals. Our volunteers have been very faithful with their assistance to the Committee and their executive secretary, Mrs. Jane Schoenwald, and their combined efforts have encouraged the spirit of active participation in both visitors and artists.

The Events and Arrangements Committee held a tea in November to mark the opening of *The Artist Looks at People* exhibition. Before the opening of the Gauguin exhibition, they arranged a number of dinners to celebrate the occasion; and they entertained the artists exhibiting in the 62nd Annual Exhibition by Artists of Chicago and Vicinity with a successful Preview Party held in May.

For the pleasure of our summer visitors, the Woman's Board underwrote the cost of transforming two interior courts in the Decorative Arts section into cool, green gardens. The Members' Room is a project still in the throes of construction, but will materialize during the next year.

That the Woman's Board was able to accomplish so much during this period of construction and renovation is in no small part due to the cooperation of Allan McNab, Director of Administration, and every member of the staff of the Art Institute. Our thanks and appreciation are expressed here.

FLORENCE LOWDEN MILLER, President

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*Takes office September 8, 1959

**Resigned effective September 1, 1959

***Retired October 1, 1959

****Assumed office August 1, 1959

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Park, Sue Ann
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Paul Klee. *Dancing Girl*, oil. Gift of Mr. George B. Young

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July 1, 1958—June 30, 1959

During the past fiscal year The Art Institute received 2,090 gifts and bequests of money or securities amounting to \$1,550,057.53 for all purposes. Of this total 1,778 gifts amounting to \$257,116.46 were unrestricted and could be used toward the operating budget. The remaining 312 gifts and bequests amounting to \$1,292,941.07 were restricted by the donors to such uses as additions to endowment, purchases of art objects and equipment, scholarships in the School, construction and rehabilitation, and other specific purposes. There were also 113 donors of art objects and 59 donors to the Libraries.

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THE
ART INSTITUTE
OF CHICAGO

ANNUAL
REPORT

1959-1960

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ON THE COVER: Chigo Daishi, the Priest Kōbō Daishi as a Child. Painting in ink and colors on silk, Japanese, early 14th century. Gift of the Joseph and Helen Regenstein Foundation.

REPORT OF THE PRESIDENT

THANKS TO a great many friends of the Art Institute, the year 1959-60 has been most successful. We were given more works of art and more funds for purchases than in any recent year. Contributions to the Annual Contributors' Fund, so important in balancing our budget, reached a new high. The magnificent gift of \$1,200,000 from Mr. and Mrs. Sterling Morton for a new Wing was announced. And the beautiful Stanley McCormick Memorial Court came to realization with the dedication on May 22.

The Board of Trustees and the staff are most grateful for all these gifts. They enable the Art Institute to fulfill its important and varied responsibilities to the community. The names of our generous donors are recorded with gratitude on page 25 and following.

Our two Directors report in their own way on all phases of the year's activities, and so does the President of the Woman's Board. What they have to say is most interesting and indicative of the many things with which we have been engaged during the year. If you have not visited the Art Institute recently (I know how busy we all are) I hope you will be prompted to come soon to see our great collections, with many important acquisitions, and also to see the truly spectacular physical improvements completed or under way in our building.

The reports, too, tell of an improved and expanded curriculum in the School of the Art Institute, an unusually successful year for the Goodman Theatre, greater use of the Libraries, and a record year for the store and restaurants. Our membership of 22,641 establishes a new high.

Mrs. C. Phillip Miller, having completed two years as President of the Woman's Board, is retiring from that important office. She has carried on the traditions established by her predecessors, Mrs. Tiffany Blake and Mrs. Leigh B. Block, and has done much that will benefit the Art Institute for years to come.

On behalf of the Board, I wish to express appreciation for all that the Woman's Board has accomplished this past year, and especially for the most successful May Festival which brought nearly six thousand people to the Art Institute the evening of May 23.

Mrs. Suzette Morton Zurcher succeeds Mrs. Miller as President of the Woman's Board, and becomes an ex-officio member of the Board of Trustees. We all welcome her to these offices with the greatest pleasure.

I am delighted to report that the Board of Trustees in 1959 appointed Mrs. James Ward Thorne Honorary Curator of the Decorative Arts Department, in recognition of her creativeness and imagination in conceiving, constructing, and maintaining the world famous Thorne Rooms over the years.

Our staff was materially strengthened during the year. John Maxon, Director of Fine Arts, took office on September 8, 1959; Norman B. Boothby assumed the office of Dean of the School on August 1, 1959; Mrs. Martha Bennett King took charge of the Publicity Department on December 1; Allen Wardwell came to us on April 1 as Assistant Curator of Primitive Art; Richard Gregg, named Head of Museum Education in June, took office on August 1, 1960. I welcome them most warmly to our staff.

It is with sorrow and a deep sense of loss that I record the death in April of our distinguished Trustee, Walter P. Paepcke. He became a member of the Art Institute in 1919, and at his death had been a Governing Life Member for 30 years. He had been a Trustee since 1955. Through his generous gifts he was also a Sponsor, but his greatest contribution was in giving so generously of himself. He was a wise counselor, with great imagination. We shall miss him tremendously.

We suffered a real loss also in the death of Miss Waltraut Mies van der Rohe, Assistant Curator of European Painting and Sculpture, who died in the late fall. George Buehr resigned in June, after serving the Art Institute faithfully in different capacities for thirty years, and as Head of Museum Education since 1958. We shall miss him, and we wish him well.

The Board is grateful to our fine staff and faculties for their loyal and untiring efforts on behalf of the Institute throughout the year.

The year just beginning should be a most interesting one. Numerous exhibitions have been planned, the first large one being that of the works of Corot, with others of importance following. We shall also welcome the American Federation of Arts for its annual meeting in Chicago in April, bringing museum directors, collectors, college art instructors and others here. Acting as host to this notable group, we will have an opportunity to show the members of the world of art that we have here a *new* Art Institute.

WILLIAM MCCORMICK BLAIR
President

REPORT OF THE DIRECTOR OF ADMINISTRATION

THE PAST YEAR can well be described as a period when the plans and objectives of previous years came into being. The advent of the Sixties was celebrated by the dedication and opening of the Stanley McCormick Court, and by the display of 34 new or renovated galleries in the museum, making a total of 63 galleries which have been redesigned or rehabilitated within the last three years. It also marked the breaking of ground for a new addition to the School of the Art Institute, and the occasion when our Membership reached the all-time high of 22,641. Last, but by no means least, it was the year in which the inspired work by the staff of Goodman Theatre during the last two years resulted in a 95 per cent capacity audience for the season.

Unquestionably the most significant event of the year was the dedication by Mr. William McCormick Blair of the Stanley McCormick Court. At the ceremony, held on May 22nd, the Mayor of the City of Chicago, Richard J. Daley, said: "This courtyard will further enhance the prestige of a museum which, in sixty years, has become the home of many of the great art treasures of the world."

This gracious formal garden, planned for the enjoyment and pleasure of the public, contains 42,750 square feet. The present temporary fountains in the 80-foot pool, which is lined with blue Italian mosaic, may possibly be embellished by the addition of bronze fountains now under consideration. There also remain to be installed on the upper terrace three ornamental flagpoles, each forty feet in height, to be a further gift of Mrs. Stanley McCormick.

It was reported in the last Annual Report that new galleries were being completed at the rate of one for every two weeks. This timetable has not only been upheld, but surpassed. Credit for advancing this schedule is due to the members of the museum staff and those of the Superintendent's department, whose co-operative endeavors have contributed so much to the performance of this needed rehabilitation, and their

dispatch has raised the total of galleries reconstructed during the last three years to sixty-three.

Early last fall, Gallery 1 was renovated and added to the Art Rental and Sales Gallery, whose operation, under the management of the Woman's Board, had far outgrown its quarters. The Gallery now benefits by having over two-thousand more square feet of space for showing the work of Chicago artists, and the new arrangement permits viewing of the works at all times during museum hours. Simultaneously, a temporary Photograph Gallery was opened on the ground floor in order that the popular exhibitions of photography could be resumed, after an interruption of several years.

The Lacy Armour Gallery, gift of Mrs. Laurance H. Armour, was completely furnished and opened. With the addition of sculpture, growing plants, and the installation of Carl Milles's small Triton Fountain (given in memory of Mr. Walter S. Brewster), the Lacy Armour Gallery creates a pleasant relaxation area within Blackstone Hall. The Morton Lecture Hall, adjacent to this area, was completed and turned over to the Department of Museum Education. This beautifully designed small auditorium (gift of Mrs. Sterling Morton) answers the need of that department for a space of more intimacy than Fullerton Hall can provide, to be used for lectures, discussions, films and special presentations.

Late in November, the Department of Prints and Drawings opened its five new galleries and the Charles F. Glore Study Room. The entire space allotted to this department's exhibition and curatorial needs underwent complete and drastic reconstruction, resulting in a flexible and open arrangement of all galleries, offices and study rooms.

The area on the ground floor that was formerly used as the photographic laboratory is now, through a gift of the Chicago Community Trust, devoted entirely to the use of children. It has been named the Children's Room, and is now used for introductory lectures to



A scene from the Goodman Theatre production of Pirandello's Enrico IV, starring Ivor Harries.

groups of school children before they visit the galleries, and where they are free to eat lunch.

With the return of good weather in early spring, work began in McKinlock Court; new planting and shrubbery was set out, and the paved area increased to provide almost 100 per cent added seating capacity. At the same time, a new model kitchen was installed, which provides efficient service for luncheon and dinner. More landscaping was added in Courts D and E, through the generosity of the Kenilworth Garden Club, in memory of Mrs. Arthur W. Wakeley; and the garden furniture in these pleasant gardens was the

thoughtful contribution of Mrs. Sterling Morton.

The new Members' Room, measuring 4,575 square feet, was decorated and furnished through the generosity of the Woman's Board, and was previewed by the Trustees and Governing Life Members following the dedication of the Stanley McCormick Court.

Keeping pace with the building developments, the first half of the electronic protection system was completed and is now in operation 24 hours a day. This unit, which gives the entire building and the collections full coverage in fire detection, will be only part of our projected system of complete internal surveillance.



above: An installation in the new Print Galleries
below: Modern Japanese prints in Gunsaulus Hall



I report with great pleasure that the School of the Art Institute, in its 81st year, is planning boldly for the future. During the last year, the School Committee made changes that will be of the greatest importance to its continuing development and responsibility. Its increasing enrollment, which totalled 5,800 this year, will be more efficiently and comfortably handled through the foresight of the Board of Trustees, who approved and let contracts for the construction and conversion of new building space housing all School activities within one area. The new studios, classrooms, offices and School Gallery will occupy 32,788 square feet of space, and there will be a separate entrance to the School on Columbus Drive near the corner of Jackson Boulevard. The School Committee, after thorough review and study of the administrative and teaching policies of the School, also made changes that will affect the curriculum and standards of the student body and faculty, insuring the School's place as one of the best schools of art in the nation.

The regular faculty this year was assisted by two well-known artists, who came to us through the auspices of the Flora Mayer Witkowsky Fund: Josef Albers, who served as visiting lecturer and teacher, and Paul Burlin, as artist in residence.

Through the thoughtfulness and generosity of Mrs. Walter Byron Smith, a new fund has been established in the School to provide scholarships for students from the parochial schools of Chicago.

Two retirements marked the end of the School year. Lloyd H. Cowan, who left his post as Registrar and teacher after thirty-nine years of service, and Louis Ritman, Professor of Figure Painting, who has been with the School for thirty years.

The Kenneth Sawyer Goodman Memorial Theatre, which was the generous gift to the Institute of Mr. and Mrs. William O. Goodman, and now in its thirtieth season, has during the past year achieved a record attendance that would be hard to rival. In 91 performances of six productions, the house played to a 95 per cent of capacity. The greatest credit for this memorable step forward goes to the untiring efforts of its head and the dedication of the staff. Despite the time and labors needed to bring off this accomplishment, those concerned with the operation of the Theatre and School of Drama found the additional incentive to produce and oversee the redecoration of the house, to build up the curriculum, and to publish a new catalogue describing the aims, theory and practice that underlie the success of this vigorous theatre and dramatic school.

During the season, as part of its policy of bringing the best theatre to Chicago, Goodman also sponsored Hal Holbrook in his virtuoso performance impersonation *Mark Twain Tonight!* His five performances in this role sold out the house each time; encouraged by this response, the theatre will continue to bring extraor-

dinary solo performances to the Goodman stage.

Another facet in the Theatre and School's program is the expansion of its public service to the community by conducting tours through the School and Theatre, public lectures on theatre arts in cooperation with the Department of Museum Education, presenting television excerpts from the Children's Theatre, and cooperation with The University of Chicago's Fine Arts Program.

Our Members and public need no introduction to the Ryerson and Burnham Libraries. Each year, the libraries continue to acquire books, periodicals, pamphlets and sales catalogues in the special field of art and architecture. Notable this year was the acquisition by the Slide Department of an important group of slides of Egyptian art, and another group of some 2,500 slides covering "The Arts of the United States," made possible through The Carnegie Corporation and The Silver Spring Foundation. In the present plans for the complete rehabilitation of the building, the library and its services, will, it is hoped, become accessible to everyone by means of changes designed to increase traffic flow and invite its use for study, research, or simple browsing among its open shelves.

The expanded sales area in the lobby continues to reflect the pleasure our visitors have in stopping to purchase cards, reproductions, books and gifts. Under its capable manager, the store has increased its services and stock to make it one of the best-liked in the city. Another important part of every visitor's tour of the Art Institute is the lunch that can be enjoyed in one of the several restaurants in the building. The manager of food service and her staff continue to perform miracles of planning to insure this service and have, in their latest efforts, done much to make the new program, *Thursday Evenings in the Art Institute*, an unusual and interesting event for our guests.

An area that museum visitors are hardly aware of is responsible for much of the smooth functioning of this large institution. It is the Archives Department, and I take this opportunity to single out its head and her staff for their capable and efficient handling of the countless details in keeping records of art objects, insurance, transportation and loans, which, especially during special exhibitions, assume formidable and staggering proportions.

The Department of Publicity, necessary to keep the public informed of the activities of the Institute, has been expanded and is under able guidance. The Department of Publications, besides issuing the *Quarterly* and *Calendar*, has assisted with several publications, among which the catalogue *Sosaku Hanga* illustrated the important exhibition of modern Japanese prints. The *Dictionary of Pronunciation of Artists' Names* has been reprinted; and to be issued in the fall by The University of Chicago Press is the *Géricault Album*, one of the Department of Prints and Drawings' sketchbooks.

Any report on our record Membership must include acknowledgment of the efforts made by the Development and Membership Department to enlarge the circle of our friends. Grateful recognition is made to those of them who have been elected during the year to official classifications of donors, as follows:

BENEFACTOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$50,000
The Chicago Community Trust
Mrs. Charles F. Glore
Miss Gwethalyn Jones (bequest)
Mrs. Albert D. Lasker
Mrs. Lillian S. Timken (bequest)
Woods Charitable Fund, Inc.

PATRON OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$25,000 and less than \$50,000
Chicago Public School Art Society
Helen Shedd Keith
Mr. and Mrs. Sigmund Kunstadter
Mrs. Corinne D. E. Marcuse (bequest)
Mr. and Mrs. George L. Simmonds
Mrs. Walter Byron Smith
Mr. and Mrs. Silvain S. Wyler

SPONSOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$5,000 and less than \$25,000
Mr. and Mrs. Albert L. Arenberg
Mr. and Mrs. A. Watson Armour III
Mr. and Mrs. John Walter Clarke
John G. Curtis, Jr. (bequest)
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Mr. and Mrs. Harold X. Weinstein
Mr. and Mrs. Henry C. Woods
Miss Beulah May Zachary (in memoriam)

FRIEND OF THE ART INSTITUTE

In recognition of gifts amounting to at least \$1,000 and less than \$5,000

American Hospital Supply Corporation
Mr. and Mrs. Benjamin E. Bensinger III
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Mrs. Walter A. Strong
Joseph W. Sullivan Fund
John R. Thompson (in memoriam)
Mr. and Mrs. William E. Thoresen
Mrs. Lee Vance
Miss Anna B. Wey (bequest)
Mrs. Howard L. Willett

Unrestricted gifts through the Annual Contributors Fund once again eliminated the danger of an operating deficit as 2,243 generous friends contributed a new high of \$269,319.86. Especially notable were the unrestricted gifts of Mr. and Mrs. James W. Alsdorf, Mr. and Mrs. William McCormick Blair, Mrs. Emily Crane Chadbourne, Chicago Community Trust, Commonwealth Edison Company, Mr. and Mrs. Percy B. Eckhart, Inland Steel-Ryerson Foundation, Mrs.

William Bross Lloyd, Mr. and Mrs. Samuel A. Marx, Oscar G. Mayer, Chauncey and Marion Deering McCormick Foundation, Fowler McCormick, Robert R. McCormick Foundation, Mrs. Dorothy Wrigley Offield, Woods Charitable Fund, Inc., Mr. and Mrs. Frank H. Woods, and Mr. and Mrs. Henry C. Woods.

There were many gifts for restricted purposes or endowment, including especially notable ones from Robert Allerton, Mrs. Laurance Armour, Mrs. Albert J. Beveridge, Chicago Community Trust, Mrs. Charles F. Glore, Mrs. Daniel E. Huger, Mr. and Mrs. Samuel A. Marx, Mrs. Stanley McCormick, Mrs. Walter E. Miller, Mr. and Mrs. Wilbur C. Munnecke, Hy Shannon, Joseph R. Shapiro, Mrs. Walter Byron Smith, Mrs. H. Harold Vogler, and Mr. and Mrs. Frank H. Woods. The A. T. Galt Fund, which Mr. Galt established in 1947, earned \$28,333.15 during the year. The addition of three-fifths of the income, as specified by Mr. Galt, brought the principal to \$482,153.30 on June 30, 1960.

As in past years, there were a number of thoughtful bequests, many of which are unrestricted as to the use of the income and consequently will be most useful as new problems confront us in years to come. Miss Jessie Colvin, a Life Member since 1899 and a Governing Life Member since 1928, left a substantial part of her estate to establish the William H. Colvin Memorial Fund, unrestricted as to income, in memory of her father. A partial distribution this year included Chicago real estate valued at \$43,000 and a trust of \$135,000. Mrs. Carrie F. Katzenstein, a Life Member since 1915, made an unrestricted bequest in memory of her husband, Julius W. Loewenthal. Miss Minnie L. Patterson, a Life Member since 1946, left an unrestricted bequest of \$8,250, and Leonard M. Rieser, a Life Member since 1921, made an unrestricted bequest of \$5,000. Miss Katherine Huber, who with her sister Anna two years ago provided some of the funds for the rehabilitation of Fullerton Hall, bequeathed \$5,000 that may be used in connection with lectures and sketch classes. She had been a Life Member since 1925.

A partial distribution of the residuary bequest of Miss Anna B. Wey, reported here last year at approximately \$1,000, was received in the amount of \$3,500. There was also a \$2,000 addition to the bequest of Mrs. Alexander J. Marcuse, \$20,000 of which was mentioned last year. An addition of \$1,630.84

brought to a total of \$230,222.21 the bequest of Mrs. Antoinette Farren Brown, which was originally estimated at \$200,000 at the time of her death in 1954. Also received during the year after mention in last year's Report were the bequests of \$2,000 from Miss Edith C. Freeman, \$1,000 each from Mrs. Almeda H. Foster and Miss Madeleine T. Hirschberg, and \$100 from Miss Olga A. E. Wulf.

Thirteen Governing Life Members were elected during the year, bringing the total of this important group to the authorized maximum of 350. Governing Life Members elected last year are Mrs. John V. Farwell III, Daggett Harvey, Mrs. Betty McNabb McAllister, Mr. and Mrs. William McLennan, Mrs. Joseph H. McNabb, Mrs. William A. McSwain, Miss Dorothy Mosiman, Mr. and Mrs. Charles H. Percy, C. M. Varde, Mrs. Louis Ware, and Albert D. Williams.

The June 30 total of 22,641 Members includes 14,300 Life Members, 7,881 Annual Members, 325 Governing Life Members, 109 Honorary Life Members, and 26 Honorary Governing Life Members.

New Membership fees, which went into effect January 1, 1959, remain unchanged. Annual Membership continues at \$10 a year for those who enrolled before the deadline and who renew each year without interruption. New Annual Members and those who do not renew consecutively now pay \$12.50 a year. Life Membership is \$200. Governing Life Membership is \$500 in addition to a Life Membership, or a total of \$700.

In closing, I would like to express personal and heartfelt thanks to the many generous donors whose vision and sympathies encouraged their unselfish contributions that made possible the advances of this year. They will, I know, remain our friends and allies through the coming improvements that are necessary to keep this Institute a vital, growing force in the community. My thanks are also extended to all the members on the Staff of the Art Institute, and in particular to our Secretary and Assistant Treasurer, and to our Assistant Secretary; without their help, it would be true to say, the year would not have been half so constructive.

ALLAN MCNAB
Director of Administration

*opposite: Tournai Tapestry, about 1440. Wool,
7'6" x 4'2". Gift of Mrs. Gustavus F. Swift*

REPORT OF THE DIRECTOR OF FINE ARTS

WHAT GOES ON in our museum is essentially our basic activities of making exhibitions and acquisitions, and the interpretation of these. These are the fundamental problems of an art museum, and behind them lies the still more basic problem of money: not enough of it.

The question of interpretation is one for which there is no single answer. We have embarked on a serious educational program because we are, among other things, an educational institution. We must present the best offerings to an increased public. It is necessary to reach young people, even children, from whom in the future we will derive our support. At the same time the desires of people seriously concerned with art must be satisfied, as well as those of the general public, which also is to be served. Further, we must maintain our prestige in the world of scholarship because we also have an obligation to the public of scholars.

The really pressing matter is that of augmenting our collections. After all, the best education program in the world does not make a museum; it only makes it useful. A museum is quite simply an assemblage of beautiful works of art, as many of them really great as possible. To add to this group is partly a matter of finding new material, partly a matter of paying for it, and, in the case of contemporary art, a matter of recognizing it. This report will show how we have progressed in the addition of major works, the opening of new fields, the exploration of long-forgotten pathways. To round out our collections we need more renaissance and baroque paintings. We need French and Italian furniture of the eighteenth century. We need classical art, Near Eastern art, and sculpture of all epochs. But these needs do not mean that we will disdain another Cézanne or Degas if we get the chance

of acquiring one. Most of all we need the continuing confidence and affection of our public, which we propose to maintain through continuing and expanding service.

Among paintings from the nineteenth century and earlier given during the season have been these: Pissarro's *Young Woman Mending*, given by Mrs. Leigh B. Block; Batoni's *St. Andrew*, a gift from the Joseph and Helen Regenstein Foundation; *Lady Hamilton as a Bacchante*, by Romney, given by Mr. and Mrs. John Walter Clarke; and, given anonymously, Copley's *Anna Barrett Hill* and Snybert's *John Gerrish*. Two pieces of nineteenth-century sculpture were given: Mercié's *Gloria Victis*, given by Mr. and Mrs. Seymour Oppenheimer in memory of Ida R. Oppenheimer, and Remington's *Bronco Buster*, given by Burr L. Robbins.

Through the truly great generosity of Mr. and Mrs. Frank H. Woods, the Art Institute acquired three major paintings of the baroque period. These are Guido Reni's *Salome*, *Christ and St. John the Baptist* by Murillo, and *A Young Widow of the Medici Family*, attributed to Jacopo da Empoli. These three are exceptionally handsome pieces, and the Reni in its way is as important for us now as the El Greco *Assumption* was fifty years ago. Watteau's oil painting *La Réveuse* was acquired, through the Mr. and Mrs. Lewis L. Coburn Memorial Fund.

Gifts to the department in the modern and contemporary included a number of distinguished works. Among these may be noted the following: Picasso's *Bust of a Woman*, a fine oil, done c. 1909, the gift of Mr. and Mrs. Samuel A. Marx; *Fruits and Guitar*, a major work by Braque, given by Mrs. Albert D. Lasker in her husband's memory; Matta's *Glittering the Being*,

Wool,
Swift



given by Grant J. Pick; Schmidt-Rottluff's *Two Women of the Midi*, the gift of Mr. and Mrs. Stanley Freehling; Ludwig Meidner's *Max Hermann-Neisse* from Mr. and Mrs. Harold X. Weinstein; Vuillard's *Woman in an Interior*, given by Mr. and Mrs. George L. Simmonds; Jimmy Ernst's *Blue and Black* from Mr. and Mrs. Edwin A. Bergman; Henry Moore's colossal *Reclining Figure*, given by Mr. and Mrs. Arnold H. Maremont; Klee's *Harmonisierte Gegend*, bequeathed by Alexander M. Bing; and *Red Flowers* by Bonnard, a most important still life given by Mrs. Clive Runnells. José Guerrero's *Black and Yellow*, 1960, and Charles Shaw's *Equilibrium*, 1959, were selected from the Annual Exhibition of the Society for Contemporary American Art as gifts from the Society.

Major purchases in the modern field included Antoine Pevsner's metal construction *Fresque* and Lipchitz's stone *Seated Figure*. Another work which has been bought is Kemeny's *Petit Soir le Matin*.

The first exhibition of the season was a large one devoted to American paintings and sculpture from the permanent collection. Many of the works shown had not been on view for many years, and it was an opportunity for younger members of the public to become familiar with unknown possessions of the Art Institute. The American Exhibition was presented again for the first time since 1956. It made a point of showing a smaller number of artists than usual but presented several works by each of the participants.

The usual melancholy work of emergency repairs because of flaking paint continued and will continue until the galleries are air-conditioned. Certain works have been removed from exhibition because of this fact, and it will be rather a long period before some of them can again be available for exhibition.

In conservation, the major emphasis placed during this year has been on cleaning our pictures. There is, obviously, a primary obligation to the preservation of the collection in the form of preventive care, but there is an equal and pressing obligation to the public to present the paintings in the best possible visual condition.

Related to conservation is the matter of framing. Many of the Art Institute frames, even on some of our greatest works, are undistinguished and inappropriate. Thanks to a generous contribution by Mr. and Mrs. Samuel A. Marx, through the Maymar Corporation, a start has been made on securing suitable frames, an expensive undertaking which will take years to accomplish.

The major event of the year in the Department of Prints and Drawings was the complete reconstruction of the department's quarters. Mrs. Charles F. Glore generously gave a new print study room in memory of her late husband. The installation in the new quarters was noted by the opening of a special exhibition, *American Prints Today, 1959*. This exhibition was organized by the Print Council of America, whose president, Lessing J. Rosenwald, came back to Chicago for the event. Other loan exhibitions included *Prints and Drawings* by Harold Altman, and a retrospective exhibition of the work of Mauricio Lasansky, which was organized by the American Federation of Arts.

Many distinguished old master drawings were added to the collection during the past year. Mrs. Joseph Regenstein continued to give fine eighteenth-century works, among which were two Bouchers, a particularly important Fragonard, two J.-L. Davids, and a Debucourt. Mrs. Tiffany Blake, among many other things, gave Van Dyck's *Portrait of Thomas Carew*, the *Witch of Endor* by Benjamin West, and James Ensor's 1880 *Death of Jezebel*. Mrs. Leigh Block gave (through the Mary and Leigh Block Charitable Fund) a delightful study for a gable sun-dial by the eighteenth century Austrian, Kremer-Schmidt. Miss Margaret Mower gave a noble Turner watercolor *View of Luzern* in memory of her mother, Elsa Durand Mower. Major purchases included Goya's *Carrying a Wounded Soldier*; one of Géricault's most important watercolors, a Napoleonic battlepiece, bought through the Ada Turnbull Hertle Fund; and a great rarity in Ingres' watercolor of *Charles X in His Coronation Robes*, bought through the Worcester Sketch Fund.

The group of twentieth century drawings was strengthened this year, too. James W. Alsdorf gave a *Still-Life* by Roger de la Fresnaye. The Peter B. Bensinger Charitable Trust gave a *Self-Portrait* by Lovis Corinth, and a pen and watercolor drawing by Joan Miró. Mr. and Mrs. Harold X. Weinstein gave a watercolor by Wols. Other twentieth-century drawings given or bought were done by Edouard Pignon, José Luis Cuevas (gift of Mr. and Mrs. Joseph R. Shapiro), Jacques Villon (gift of Mr. and Mrs. Frank B. Hubachek), Hyman Bloom, Peter Blume, Harold Tovish, Rudy Pozzatti, Harold Altman, and other artists.

Acquisitions for the Print Collection are too numerous to list in their entirety. Among the old master prints of particular importance we mention an outstanding impression of Dürer's famous *Knight, Death and Devil*, and a chiaroscuro woodcut, *Bust of an Old*



Bronze figure of a ram. Chinese, dated by inscription, 49 B.C. Gift of Mr. and Mrs. James W. Alsdorf

Man, by Jan Lievens (the latter given in memory of Alfred E. Hamill by members of the Committee on Prints and Drawings). Mr. and Mrs. Louis H. Silver gave *The Fables of La Fontaine*, with illustrations by Oudry, one of the great illustrated books of eighteenth-century France. The Art Institute's celebrated collection of lithographs by Toulouse-Lautrec is now almost complete with the acquisition of five particularly rare ones.

Frank B. Hubachek gave a group of etchings and engravings by Jacques Villon which help make the Art Institute's Villon collection a most distinguished one. Other donations in the field of old and new prints were made by Mrs. C. Phillip Miller, Mrs. Wallace Landau, and Mr. and Mrs. Joseph R. Shapiro.

In 1959 the collection of photographs belonging to the Art Institute was placed in the Department of Prints and Drawings. Regular exhibitions of photog-

raphy were resumed in September, 1959 in a gallery located in Blackstone Hall. The purpose has been to present a historical survey of photography and the work of masters of both the past and present. To date, eight exhibitions have been held, and the public response has been gratifying.

The collection has been increased by the acquisition of 1,082 original prints. Of these, 274 were gifts, and 805 were purchases from a small fund from contributions. Much has been accomplished in remounting and housing the collection for its proper preservation, and a catalogue is under way.

In oriental art, acquisitions were made in almost all phases of far eastern art. Of particular note are three exceedingly fine fourteenth-century Japanese Buddhist paintings: the *Priest Kobo Daishi*, given by Robert Allerton, *Chigo Daishi—the Priest Kobo Daishi as a Child*, given by the Joseph and Helen Regenstein

Foundation, and the *Shika Mandara*, bought through the Buckingham Fund. A six-fold Japanese screen of the school of Sotatsu, *Corn and Coxcomb*, was also bought. Mr. and Mrs. James W. Alsdorf gave two dated Chinese bronzes; a gilt bronze of the small memorial stele type, depicting the Bodhisattva Avalokitesvara, and a rare figure of a rama depicted in the full round, perhaps intended to serve as a lampstand.

Two major acquisitions were made in the classical field, the collections of which are kept in this department. The first of these, which was given by Arma and Silvain Wyler, is a male torso of the late fifth or early fourth century B.C., said to be from the Kerameikos Cemetery in Athens. The second is a late Roman portrait head of a woman, a work of exceptionally high quality and in superb condition. Be-

cause these are the first major items from classical antiquity to come to the Art Institute in two generations, it is a matter of considerable pleasure to record their accession.

Two major exhibitions were mounted by the department. The first was the retrospective exhibition of contemporary Japanese prints—*Sōsaku Hanga*—presented in Gunsaulus Hall. Prints from the collection of Oliver Statler, loans from other collectors and the artists, and examples from the permanent collections traced the development of this form of expression. Through the generosity of Mr. and Mrs. Albert L. Arenberg a number of prints in the exhibition were acquired for the collection. An exhibition of *Haniwa*, clay sculpture from burial mounds of the third to the fifth centuries in Japan, was shown in the Russell

Roger de La Fresnaye (1885-1925), Still Life. Chalk and charcoal, $7\frac{3}{4} \times 9\frac{5}{8}$ inches. Gift of Mr. James W. Alsdorf



Tyson Gallery. This exhibition, material from the National Museum in Tokyo, was arranged by the Smithsonian Institution. Other exhibitions were of a selection from the permanent collection of kimonos, costumes, and accessories for the Noh drama; Chinese jades, also from the permanent collection, including objects from the Edward and Louise B. Sonnenschein Collection and the Mary Hooker Dole Bequest; and contemporary Japanese ceramics lent by local collectors.

Two pieces of sculpture are among the primary accessions in the decorative arts. One is an ivory figure of St. John Nepomuk, signed by the German sculptor, Peter Hencke (d. 1777). The other is a terra cotta group entitled *La Crainte de l'Amour*, by the French sculptor, Jean-Louis Lemoyne (1665-1755). Among the gifts from The Antiquarian Society is a fine silver teapot, made in 1721-2 by Colin McKenzie of Edinburgh. Mrs. James Ward Thorne has carried further her interest in the department with her generous financial aid towards the improvement of the Thorne Miniature Rooms and by the gift of a considerable number of important publications to the library. Mrs. Alfred E. Hamill continued to enlarge her group of waxes. Miss Mary Louise Stevenson added twenty-four miniatures to the Col. Alexander F. and Jeannie C. Stevenson Memorial Collection. Other gifts came from Prof. and Mrs. J. C. M. Brentano, Mr. and Mrs. Robert N. Chatain, Mrs. Stanley Keith, Mrs. Herbert Stern, John R. Thompson, Jr., and many others.

An exhibition of International Contemporary Glass, arranged by the Corning Museum of Glass, was held, and was supplemented by an exhibition selected from our own collections. A special display of European faience from the collection was shown, along with loans from the Otto Wormser Collection.

A series of small shows by contemporary craftsmen was initiated by a memorial exhibition for the Chicago potter, Eugene Deutch (1904-1959). This was followed by exhibitions of handcrafted glass by Frances and Michael Higgins, ceramics by Charles Lakofsky, drapery fabrics by Eleanor and Henry Kluck, and weavings by Emily Wilson Wolfson.

The outstanding accession in textiles was that of an English needlework casket dated 1668, given by Mrs. Chauncey B. Borland and Mrs. Edwin A. Seipp. What is especially pleasant about the object is not only its quality but its wonderful condition.

Among other gifts, there were fine tapestries and needlework of the sixteenth and seventeenth centuries given by Mrs. Gustavus F. Swift, Mrs. Edwin A. Seipp, and Harry H. Blum.

In the exhibitions held in the Agnes Allerton Wing were shown American Quilts, 1819-1948, Italian and Spanish Vestments, English needlework of the sixteenth and seventeenth centuries, and textiles as seen in paintings.

Since the new assistant curator of primitive art arrived, the department has become very active again. A survey of the collections has just been completed for the purpose of determining goals for acquisitions. Two galleries, in a prime location near the entrance, have been put at the disposal of the department. These have been redecorated, and the best possessions of the department put on view in a handsome fashion.

Total attendance for events scheduled throughout the year by the Department of Museum Education was 57,621. Participating in 288 special classes were 36,406 persons, of which 248 attended the new series on local private collections. The Fine Arts Program of the University of Chicago Downtown Center also continued to use the galleries in its visual arts classes.

The Chicago Chamber Orchestra, under the direction of Dieter Kober, presented twenty-one concerts during the year.

Museum education for children has increased greatly, though the need has been constantly expressed for additional work in this field. As it was, there were 777 tours for children, with an attendance of 21,206. The James Nelson and Anna Louise Raymond Fund lectures for children averaged 252 each for thirty sessions, and the Chicago Public School Art Society continued its devoted service for us in the schools themselves.

In closing, I want to express my thanks to all of our friends who have continued to be so generous in giving us both objects and money, and for their enthusiastic support in the growth of the museum. Also, I must note my gratitude to all of my colleagues whose kindness and understanding have contributed to making my first year as a staff member so pleasant a one.

JOHN MAXON
Director of Fine Arts

*Anthony van Dyck (1599-1641),
Portrait of Sir Thomas Carew.
Drawing in brush and ink over
pencil, 4½ x 3¾ inches. Gift of
Mrs. Tiffany Blake*



REPORT OF THE TREASURER

I have the honor to report the income and expense of The Art Institute of Chicago for the year's operations ended June 30, 1960, and to present the condensed statement which follows.

Expenses and appropriations for the year totaled \$2,907,523.02 as compared with income available for the operating budget in the amount of \$2,911,027.99. For the fifth successive year the generosity of the people of Chicago in the form of voluntary unrestricted gifts offset a budgeted deficit with something to spare so that we have a small operating surplus. Contributions to the Annual Contributors Fund amounted to \$269,319.86, exceeding last year's total by 4.75 per cent.

Capital expenditures for building and rehabilitation, which are not included in the operating budget, again continued at a high rate. It is encouraging to note that for the first time in several years much of the cost of the completed projects was met by generous

gifts for these purposes. Major projects now in progress, however, will necessitate the sale of some of our investments. This will reduce our operating income until such funds are replaced by additional capital gifts to establish new memorials.

As indicated in the statement, there was an increase in receipts from the Chicago Park District tax levy, which we do not expect to occur another year. This is our only form of tax support and amounted to 14.83 per cent of our operating expense, as compared with 9.79 the year before.

Expenditures for additions to our collections do not appear in the operating statement because our income is not yet large enough to enable us to make such purchases from general funds. Restricted funds only are available for that purpose. This year the sum of \$520,960.99 was expended from such restricted funds.

HOMER J. LIVINGSTON
Treasurer

CONDENSED STATEMENT OF OPERATIONS *for year ended June 30, 1960*

Financial statement examined by Haskins & Sells, Certified Public Accountants

INCOME

Admissions—Museum.....	\$ 24,071.50
Auxiliary activities	
Restaurant, museum and school stores, hall rentals.....	505,525.29
Endowment income.....	880,106.44
Annual contributors.....	269,319.86
Chicago Park District tax levy.....	391,187.61
Annual memberships.....	82,532.50
Tuitions and fees—School.....	557,214.44
Theatre ticket sales.....	150,588.51
Miscellaneous.....	50,481.84
TOTAL INCOME.....	\$2,911,027.99

EXPENSE

General	
Administration, archives, publicity, membership, development, school advertising, theatre production.....	582,566.18
Educational	
Curatorial, exhibitions, lectures, library, faculty salaries.....	773,237.81
Auxiliary	
Restaurant, museum and school stores, hall rentals.....	426,043.23
Maintenance	
Repairs, guards, cleaning, heat, light.....	726,533.67
Retirement.....	118,741.89
Miscellaneous.....	10,400.24
Appropriations for deferred maintenance and general reserves.....	270,000.00
TOTAL EXPENSE.....	2,907,523.02
Operating Surplus.....	<u><u>\$ 3,504.97</u></u>



View of the Members' Room, furnished and decorated by the Woman's Board

REPORT OF THE PRESIDENT OF THE WOMAN'S BOARD

THE WOMAN'S BOARD has had an active and productive year. The Members' Room has been furnished and will be open to the Membership in the Fall. The May Festival, after an interval of three years, again took place with an enthusiastic attendance of six thousand. All members of the Festival Committee worked hard and were given invaluable assistance by the professional and maintenance staffs of the Art Institute. We hope that next year's affair will benefit from this year's experience.

The Art Rental and Sales Gallery has profited from its vastly more attractive and convenient quarters by increasing both sales and rentals; and the artists present at the tea given in November to celebrate the opening of the new Gallery expressed great appreciation for the improvements made by the Art Institute.

A new group of Community Associates was formed in Highland Park, bringing the number of such groups to six, with a total membership of more than

a thousand. Their programs were varied and stimulating.

On the lighter side, the Committee on Events, Arrangements and Hospitality started the season with the tea for Art Rental and Sales Gallery artists already mentioned, and carried on by entertaining Mme Lopez Mateos, wife of the President of Mexico, and later, Members of the Cincinnati Society for Contemporary Arts.

As always, we have been given generous encouragement by the Trustees, the Directors of Administration and of Fine Arts, the curatorial and administrative staffs of the Art Institute in all its branches. With gratitude for this support and cooperation, I turn the Woman's Board over to my successor, Mrs. Suzette Morton Zurcher, knowing that under her imaginative leadership it will continue to be a vital part of this Art Institute.

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*opposite: A Young Widow of the Medici Family,
attributed to Jacopo da Empoli (Italian, c.1554-1640).
Oil, 87 x 48½ inches. Frank H. and Louise B. Woods
Purchase Fund*

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St. John Nepomuk, Ivory on a carved and gilded wooden stand; height, 19½ inches. Signed by Peter Hencke (German, died 1777). Richard T. Crane, Jr. Memorial Fund



HONOR ROLL OF CONTRIBUTORS

July 1, 1959—June 30, 1960

During the past fiscal year The Art Institute received 2,806 gifts and bequests of money or securities amounting to \$1,012,887.08 for all purposes. Of this total 2,243 gifts amounting to \$269,319.86 were unrestricted and could be used toward the operating budget. The remaining 563 gifts and bequests amounting to \$743,567.22 were restricted by the donors to such uses as additions to endowment, purchases of art objects and equipment, scholarships in the School, construction and rehabilitation, and other specific purposes. There were also 116 donors of art objects and 42 donors to the Libraries.

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Jacques Lipchitz, Seated Figure, 1917. Cast stone, 33 $\frac{1}{4}$ inches high. Robert A. Waller Fund.

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Gifts were made in memory of the following:

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*Annual
Report*

1960
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1961



The Art Institute of Chicago

REPRODUCED ON THE COVER: Juan Gris, *Abstraction*, 1913. Oil on canvas, 36 x 23½ inches. Charles H. and Mary F. S. Worcester Fund

REPRODUCED BELOW: Shen Chou (1427-1509), *River Landscape*. Detail of a handscroll, ink and color on paper. Kate S. Buckingham Fund Purchase.



Report of the President of the Art Institute

IT HAS BEEN an eventful year, and a fruitful one, which makes my report a pleasant task.

The King and Queen of Denmark honored us with a visit during the Fall, and seemed to enjoy it thoroughly, with the taste and knowledge acquired by wide travels. Luncheon in their honor was served in one of the great galleries, and I believe the Art Institute never looked handsomer.

In the Spring we were host to The American Federation of Arts, whose members are museum directors, educators and collectors from all parts of the country. It was a pleasure to have them see our amplified collections and vastly improved facilities. A month later we received an important delegation of museum officials from twelve foreign countries, who were visiting here under the auspices of the American Association of Museums.

Last October we took a step that received a good deal of favorable notice: we abolished admission fees. This meant that at last our great museum opened its doors to all, without charge, thus making our riches freely available to Chicagoans and visitors from all parts of the world. Some loss of revenue resulted, of course, but substantially increased attendance indicated that our move was in the right direction.

The Annual Contributors Fund continues to support us in the most heartening way. Nearly 2,500 donors answered our need, providing a record total of gifts toward our operating expenses. A number of friends provided bequests in their wills, and others gave substantial sums to establish memorials. These are reported elsewhere, but I wish to acknowledge my appreciation here.

The Woman's Board continues its record of accomplishments. Mrs. Suzette Morton Zurcher, who succeeded Mrs. C. Phillip Miller as president, is carrying on the tradition established by Mrs. Miller and her other predecessors, Mrs. Tiffany Blake and Mrs. Leigh B. Block. The gala May Festival and the Art Rental and Sales Gallery are two of the contributions of the Woman's Board to the Art Institute that are most quickly recognized. Another is in the making. In cooperation with the Junior League of Chicago, a program is being developed especially for children, to include exhibitions, lectures and informative events.

Important additions to our staff include the appointment of A. James Speyer as Curator of Contemporary Art, a post to which he brings unusual abilities. Barbara Wriston, much of whose experience includes the Museum of Fine Arts in Boston, becomes Head of Museum Education. And Alfred John Jakstas takes over the important post of Conservator of Paintings.

Plans for the year hold great promise. I shall let my colleagues report on them elsewhere in this publication.

For the Board of Trustees, and especially for myself, I should like to express warm gratitude for the assistance and support which the Art Institute has received, from within and without its walls.

WILLIAM McCORMICK BLAIR, President



LEFT: Opening "The Arts of Denmark" on February 16, 1960. Left to right: George B. Young, Vice President of the Art Institute; Allan McNab, Director of Administration; the Ambassador of Denmark to the United States, Count Kield Gustav Knuth-Winterfeldt; the Prime Minister of Denmark, Viggo Kampmann; and A. Hostrup Pederson, President of the Danish Society of Arts and Crafts.



Opposite page, ABOVE: The King and Queen of Denmark, Frederick IX and Ingrid, visit the Corot exhibition with William McCormick Blair.

RIGHT: Roland Penrose, Chairman of the Institute of Contemporary Arts, London, at the opening of "Treasures of Chicago Collectors." The painting is the Picasso Girl Writing, lent to the exhibition by Mr. and Mrs. Samuel A. Marx.



ABOVE: The lions give a royal welcome to the May Festival guests on May 23; and, RIGHT: Miss Ann Henderson and John C. Murphy take part in the Festival's "Living Galleries."



Opposite page, BOTTOM: The Arts of Denmark Exhibition; view of one gallery.



Jacques-Louis David. Portrait sketch of Eugène de Beauharnais, study for the painting "Distribution of the Eagles." Drawing in pen and ink from a sketchbook of the artist, recently acquired as a gift from the Joseph and Helen Regenstein Foundation.

Report of the Director of Administration

THIS YEAR may best be recorded as one of consolidation of gains. In the development of the Institute's long-range program, many separate projects had to be undertaken with their relations to each other firmly in mind. Problems of timing had to be solved before schedules could be devised to arrange the flow of work within the over-all scheme.

To give one example: before construction on the new Morton Wing could begin, it was necessary to move all School offices and classrooms from the south end of the main building into the new School Building east of the tracks. When the Morton Wing is completed, work can then begin in the area which was once occupied by the School. Further, after the new classrooms, studios and offices were ready for occupancy by the School, attention had to be turned to the replacement of gallery space in the Department of Decorative Arts, which had been relinquished for the use of the School.

For the dispatch and efficiency with which so many of these final details were handled, credit must be given to the Maintenance Department, its Superintendent, and the technical shops under his control.

The most delicate care was in order when our workmen moved the Thorne Miniature Rooms to their new location in the south section of the Hutchinson Wing. In the same area of the Decorative Arts, Galleries M-1, 2 and 3 were completely refurnished. Acoustical ceilings and new lighting were installed. Galleries A-1, 2 and 3 were also completely remodeled for the display of Decorative Arts.

On the second floor of the main building, the East Wing Galleries were stripped and completely redecorated. A new lighting system was installed, new floors were laid down, and the ventilating system improved. Gallery M-4, facing McKinlock Memorial Court, was converted into offices for the School; another gain in space was acquired by converting several interior courts in the East Building complex into studios.

Mention must be made here of Kathleen Blackshear, who retired this year as Professor of Art History in the School. Miss Blackshear began her long and dedicated career at the Art Institute in 1926. As well as by her students, Miss Blackshear is known to our Members for her stimulating lectures in the galleries and Fullerton Hall. It would be impossible to estimate the number of Chicagoans who have been introduced to modern art, through her teaching and lecturing.

During the past year, the Board of Trustees approved a new alignment of responsibility in the administration of the Goodman Memorial Theatre and School of Drama. John Reich assumed the title and obligations of Head of Productions, and Charles McGaw was appointed Head of Education.

The Theatre gave six productions this past season, presenting 104 performances to an audience totalling 70,942. The number of regular subscribers to the Goodman Theatre season rose to a record figure of 9,522. The six plays given were chosen from an international repertory of classic and contemporary works, and a guest artist appeared in each play with the student company. Among the guests was a distinguished alumnus of the Goodman Theatre, Sam Wanamaker, who appeared as the star of *Royal Gambit*, by the German playwright Hermann Gressieker.

The Children's Theatre continued its work of cultivating the theatre-goer of tomorrow. A total audience of 72,134 saw the productions of *Red Riding Hood*, *Cinderella*, and *The Wizard of Oz*. These familiar stories were given with excellent scripts and full sets and costumes. The actors, most of them second-year students, play to a challenging audience, one that brings a genuine involvement and response to living theatre.

Improvements in the theatre's plant were carried out: the main stage was renewed, a rehearsal hall was built in Court 1-A, and removable stairs were constructed to be used in productions of Shakespeare.

ON THE FACING PAGE: Top left, Leo Cian and Lillian Evans in the Goodman Theatre production of "Taming of the Shrew." Top right, Sam Wanamaker and Nancy Evans in "Royal Gambit." Costumes for the two productions were designed by Uta Olson. Below: Set for the Children's Theatre production of "Cinderella," designed by John Maronek. (Photographs are by Vorles Fisher)

With the present concern over the protection of works of art, it should be of interest to our Members to know that an electronic system of internal surveillance was 75 per cent finished on June 30; and that a new fire detection system is in full operation.

Another form of protection and control over the collection is the responsibility of the Archives Department. The staff of this office registers every work of art that enters the building, handles the insurance, and arranges for transportation and customs when loans are made. The department is the source of all data pertaining to each object in the collection, and acknowledgment is made here to the efficiency and accuracy with which the staff handles the mass of detail involved.

The Ryerson and Burnham Libraries continue to maintain a high level of service to all types of users of the library collections. The total number of bound volumes currently in the holdings of the libraries is 70,442. This large collection of books on the fine arts, in addition to the pamphlets, slides, photographs and periodicals which are available for reference, make the libraries of the Art Institute an important center for research in art history and architecture. The libraries also carry on a program of exchange of publications with museums and art galleries throughout the world. Approximately 1,000 copies of Art Institute publications were distributed during the year, and the Institute received more than 2,000 in exchange.

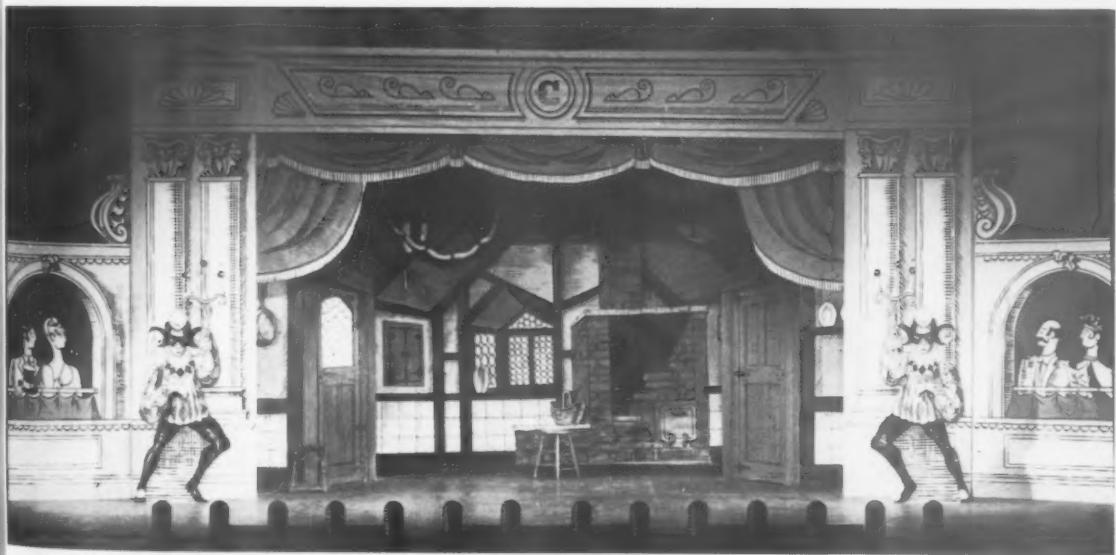
To keep the public as fully informed as possible on the activities of the Art Institute is the aim of the Publicity Department. Stories and pictures on the Institute appeared in 162 newspapers in twenty-five states during the past year, and members of the staff have participated in radio and television programs dealing with the Institute and Chicago art.

It is the desire of all of us engaged here at the Art Institute to see our visitors enjoy their stay, and encourage their return. The popular success of the Museum Store, the Garden Dining Room, the Mather Room and the cafeteria is indication enough of the effective part these services play in the expression of our wish to make the Institute an inviting, pleasant and friendly place to visit.

The Development and Membership Department reports that at the end of our fiscal year, Membership in The Art Institute of Chicago reached the grand figure of 23,882. It is gratifying indeed to count so many friends who are taking an active interest in the work of the Art Institute.

ALLAN MCNAB, *Director of Administration*

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*Sweetmeat Dish. English, 1630/31.
Silver, stipple engraved, maker: W.
Maunday. Gift of Mr. and Mrs.
Morton G. Neumann.*

Report of the Director of Fine Arts

THE MAJOR EXHIBITION of the season was the great Corot exhibition of paintings, prints and drawings, organized by the Art Institute. This was the largest Corot exhibition held since the beginning of the 20th century and the largest ever held in this country. It included works borrowed from many museums and private collections in this country as well as from South America and the continent.

Contemporary American art was featured in two exhibitions: the 64th American Exhibition and the annual juried showing of the work of artists of Chicago and vicinity. Two exhibitions from abroad were the Gandhara sculpture exhibition lent by the Pakistan government and circulated in the United States by the Smithsonian Institution, and the "Arts of Denmark" exhibition showing 10,000 years of Danish craftsmanship. The major summer exhibition was put on jointly with the Museum of Modern Art and featured the works of Max Ernst.

Perhaps the most interesting exhibition was the Treasures of Chicago Collectors which was mounted at the time of the visit of The American Federation of Arts. This included a notable and unfamiliar group of paintings and sculpture from various periods, drawings, ceramics, and metal work, all of exceptional quality, and gave our visitors and our public a new insight into the distinction of Chicago collectors. Objects owned by Chicagoans were also shown in the exhibition, Primitive Art from Chicago Collections.

The Department of Prints and Drawings showed treasures acquired during the last half-century. A one-man show was given to Misch Kohn and an exhibition of prints by Fayga Ostrower was also presented.

A number of distinguished paintings and sculpture were acquired. Among these is the fine early Magnasco, *Theodosius Repulsed from the Church by Saint Ambrose* (Clyde M. Carr Fund); one of the most meticulous abstractions of Juan Gris, painted in 1913 (Charles H. and Mary F. S. Worcester Fund); and Bernardo Bellotto's *View of Pirna* (Clyde M. Carr Fund). Another purchase this year was Degas' first version of the *Young Spartans*, 1860 (Charles H. and Mary F. S. Worcester Fund).

Other notable acquisitions were *Fourth Avenue* by Georges Mathieu (Mary and Leigh Block Acquisition Fund), George Lemmen's *Portrait of His Sister* (A. A. McKay Fund income), which supplements the Seurat *Grande Jatte*, and an important Derain, *Cagnes* (Worcester Sketch Fund), painted in 1910, and a transition from the late Cézanne to the Cubist Picasso. Willard Cummings handsomely enriched our collection of American Primitives through his gift of two portraits, c.1830, by an unknown American artist.

Gifts of sculpture include a group of thirteen bronzes by Henry Moore from Mr. and Mrs. Joel Starrels—a piece of generosity which makes us preëminent in the field in this country. Mr. and Mrs. Howard Goldsmith have given the major work to date by José de Rivera, the *Brussels Construction*. Three important pieces of sculpture were acquired by purchase: *Petit Soir le Matin* by Zoltan Kemeny (Wirt D. Walker Fund), *Seated Figure* by Jacques Lipchitz (Robert A. Walker Fund), and a ceramic piece by Joán Mirò (Wirt D. Walker Fund).

The Department of Prints and Drawings has acquired some notable works. Among these are the poignant late landscape by Rembrandt and a large drawing by Guardi (Buckingham Fund). The major prints acquired are the masterpiece, *Equestrian Portrait of Emperor Maximilian I*, by Burgkmair (discussed in the Art Institute Quarterly, March 1961); *The Penance of St. John Chrysostom* by Cranach; and one of Rembrandt's rarest etchings, *The Woman with the Arrow*.

The gifts to the department have been nothing short of sensational. The rarest, from Mrs. Tiffany Blake, is a drawing by Pisanello done in Ferrara in 1438, of the eastern patriarch. This is the only drawing by Pisanello in America. Mrs. Blake also gave Domenico Tiepolo's *Christ in the House of Jairus*, and an *Allegory of Vanity*, dated 1767, by Gabriel de Saint-Aubin. The Joseph and Helen Regenstein Foundation presented the *Portrait of an Old Man* by Francesco Zuccarelli and *Venetian Wine Shop and Wine Cellar* by Pietro Longhi. The already impressive group of French drawings from the 18th and 19th centuries was further strengthened by Mrs. Regenstein with works by Lancret, Boucher and Moreau le Jeune, as well as a sketchbook by Jacques-Louis David, and what is probably the largest and finest of Ingres' landscape drawings, *View of St. Peter's*. Another pen-and-ink drawing by Boucher came to us through the generosity of Grant J. Pick. Mr. and Mrs. Louis H. Silver gave twenty-one drawings by Hubert Gravelot. John S. Newberry gave a fine pencil drawing by Bonington in Carl O. Schniewind's memory. Mrs. Francis H. Hardy gave an important watercolor by Delacroix in memory of her husband. Lincoln Kirstein gave a series of drawings and retouched working proofs for a serigraph by Pavel Tchelitchew.

Print gifts included Vuillard's only poster, from Cyrus H. Adams. Several members of the Committee on Prints and Drawings joined in giving Picasso's etching of 1938 of *The Tambourine Player*, and Frank B. Hubachek added a notable group of prints to our works by Villon, and an exceedingly rare etching by Boccioni.

The photographic collection has been increased by 419 objects, of which twenty-five were gifts. Cyrus H. Adams, Frank B. Hubachek and Mrs. Joseph Regenstein have made donations to help the restricted fund of the gallery.

Major acquisitions in the Department of Oriental Art include Robert Allerton's gift of a Japanese porcelain plate, Joseph V. McMullan's gift of a South Persian

prayer rug from the 18th century, and a hanging scroll by Ka Ko-kung, Yuan Dynasty, from The Orientals. Chester W. Wright presented 95 Japanese prints, and Mr. and Mrs. Robert Andrew Brown gave a hanging scroll by Tsai Chia, Ch'ing Dynasty. A major piece of Japanese wood sculpture, as well as eight Indian Rajput miniatures were gifts from the Joseph and Helen Regenstein Foundation. A notable collection of Chinese lacquers came from Mr. and Mrs. Philip Pinsof. Three scroll paintings and a 9th century Indian sculpture were purchased from the Kate S. Buckingham Fund.

An important purchase of the Department of Decorative Arts is a painted commode, probably from Munich, around 1750. Major gifts included a commode made about 1770 in Paris and signed by L. Péridiez, from Miss Mary Louise Stevenson. Gifts made in memory of Albert C. Hagmayer enabled us to buy two Sicilian chairs in *verre églomisé*. A pair of bronze horses on ormolu bases, Flemish, 17th century, continued a series of gifts made in memory of Alfred Chatain by his family. Through the Antiquarian Society came a cream jug by Paul Revere, the last purchase approved by the late Mrs. Edwin A. Seipp. Miss Stevenson also added to her miniature collection a portrait of Sir Thomas Cromwell by Hans Holbein. Mrs. Alfred E. Hamill continued to add to her group of wax portraits. Mr. and Mrs. Chester D. Tripp gave a most important early carved wooden chest, German, 13th century, late Romanesque in style. Mr. and Mrs. Morton G. Neumann gave two English sweetmeat dishes (1630-31) by W. Maunday. A collection of paperweights came from the estate of Ella B. Burdick. An anonymous donor presented a porcelain figurine, Frankenthal, about 1765, in memory of the former associate curator of the department, Dr. Oswald Goetz. Mr. and Mrs. Frank H. Woods made a generous gift which permitted the printing of a much needed series of postcards.

The Folk Art collection was set up in a new gallery in the front of the building, adjacent to the Members' Room, and the Thorne Miniature Rooms were removed to a new and more spacious location. The Kenilworth Garden Club continued its landscaping work in the inner garden and set up an 18th century gate and piers.

Fine acquisitions in textiles include a group of 19th century silks and painted designs for Paisley shawls from Mrs. Chauncey B. Borland, a Portuguese quilt from Mrs. William A. Kendall, and an 18th century American bed curtain from Mrs. Albert H. Barber.

The Primitive Art Department acquired a number of major objects through gifts. The finest and most impressive is the Remojades sculpture from Mexico of the god Xipe, from Mr. and Mrs. Samuel A. Marx. Mr. and Mrs. Marx also gave generously towards the purchase of an impressive carving representing a water buffalo from the Bambara tribe of Africa. Mr. and Mrs. Nathan Cummings presented a rare and significant copper mask from the Mochica culture and six ceramics from the early Paracas culture, the first of these to enter our collection. Allan Frumkin gave a New Britain skull mask, and a pair of Mexican Nayarit figures were given by Mr. and Mrs. Herbert Baker. The purchases included a Baule ancestral figure and a N'tomo society mask from the Bambara tribe.

The Department of Museum Education was particularly active and more adults and children than ever before participated in its activities. These activities included gallery tours, films and lectures; 33,231 adults attended or took part in 253 educational events and 27,117 children attended gallery tours or classes.

I must note my especial gratitude to all of my colleagues within the whole Art Institute.

JOHN MAXON, Director of Fine Arts



*Torso in carved red sandstone.
India, 9th century A.D. Height:
24 inches. Kate S. Buckingham
Fund Purchase.*



*Wooden Chest. Swiss, 13th century.
Wood, height: 13 inches, width:
14½ inches. Gift of Mr. and Mrs.
Chester D. Tripp.*

*Horse. Flemish, 17th century.
Yellow bronze with darker lacquer,
ormolu base. Gift of Mr. and Mrs.
Robert Norman Chatain in memory
of Professor Alfred Chatain.*



Report of the Treasurer

IT IS A PLEASURE to report the income and expense of The Art Institute of Chicago for the year's operations ended June 30, 1961, and to present the condensed statement which follows.

Expenses and appropriations for the year totaled \$3,144,202.87 as compared with income available for the operating budget in the amount of \$3,147,503.52. Thus for the sixth consecutive year the generous unrestricted gifts of our friends through the Annual Contributors Fund enabled us to end the year with a small operating surplus. These gifts amounted to \$289,403.18 and exceeded last year's total by 7.42 per cent.

The loss of income from museum admission fees since they were abolished last year was offset by gains from other income sources. Annual Membership dues showed an especially strong growth amounting to approximately the admission fee income in recent years. Increased tuition rates in the School, though still far below those in most private colleges and universities, produced higher income as did the sales of Goodman Theatre tickets.

As anticipated, there was a decrease in receipts from the Chicago Park District tax levy for all museums on Park District property. This is our only form of tax support and amounted to 11.65 per cent of our operating expense, as compared with 14.83 the year before.

Purchases of art in the amount of \$548,427.66 were made possible by restricted gifts and endowment income designated for that purpose. These expenditures do not appear in the operating statement because no general funds can be used for additions to the collections until our income is appreciably larger.

HOMER J. LIVINGSTON, *Treasurer*

CONDENSED STATEMENT OF OPERATIONS *for year ended June 30, 1961*

Financial Statement examined by Haskins & Sells, Certified Public Accountants

INCOME

Auxiliary activities	
Restaurant, museum and school stores, hall rentals.....	\$656,535.65
Endowment income.....	897,185.07
Annual contributors.....	289,403.18
Chicago Park District tax levy.....	344,719.05
Annual memberships.....	102,870.00
Tuitions and fees—School.....	634,619.34
Theatre ticket sales.....	168,492.44
Miscellaneous.....	<u>53,678.79</u>
TOTAL INCOME.....	\$3,147,503.52

EXPENSE

General	
Administration, archives, publicity, membership, development, school advertising, theatre production.....	689,900.13
Educational	
Curatorial, exhibitions, lectures, library, faculty salaries.....	805,052.47
Auxiliary	
Restaurant, museum and school stores, hall rentals.....	576,483.92
Maintenance	
Repairs, guards, cleaning, heat, light.....	766,468.08
Retirement.....	107,433.69
Miscellaneous.....	13,864.58
Appropriations for deferred maintenance and general reserves	<u>185,000.00</u>
TOTAL EXPENSE.....	3,144,202.87
Operating Surplus.....	3,300.65



Mask. Mochica culture, Peru. Copper, shell and pyrite. Height: 7½ inches. Gift of Mr. and Mrs. Nathan Cummings.



Sogyo Hachiman. Japanese wood sculpture, 9th century. Height: 21 inches. Gift of the Joseph and Helen Regenstein Foundation.



*Georges Mathieu. Fourth Avenue. Oil on canvas.
Mary and Leigh B. Block Fund for Acquisitions.*

Report of the President of the Woman's Board

THE WOMAN'S BOARD opened its eighth year in a new board room, adjacent to the Members' Room. These spacious, handsomely furnished areas, planned and decorated by the Woman's Board, provided a fresh impetus to hospitality in the Art Institute. Here we entertained a number of groups, including our own Community Associates, and offered coffee every afternoon to our Members. We were hostesses at a preview tea; at a stage party at the Goodman Theatre; at a seated banquet of 450; and a reception for forty St. Louis art lovers whose week-end activities here were planned by the Woman's Board. In addition to these official events, Board members entertained privately a number of the Art Institute's distinguished guests—lenders, speakers, jurors.

The Art Rental and Sales Committee, under the leadership of Mrs. Wesley M. Dixon, prospered with a record 265 sales and 1001 rentals of works by Chicago artists. The Community Associates of the Woman's Board now total over 1000 ladies in six suburban areas. Through various carefully planned study courses and meetings related to the Art Institute's program these groups effectively extend the museum's influence beyond the city limits. Mrs. Henry T. Ricketts headed this active committee.

The 1961 May Festival brought 3000 people to the Art Institute for a gala that was commended as appropriate, winning and impeccable in detail, a credit to the talent, originality and meticulous planning of Mrs. Robert Hixon Glore and her May Festival Committee, working closely with a most cooperative museum staff.



Pierre Bonnard. *Ma Maison à Vernon*. Oil on canvas, 1924. Gift of Grant J. Pick.

The past year marked the inauguration of a promising new Woman's Board activity, long considered and finally implemented with the co-sponsorship of the Junior League of Chicago, Inc., to which our Board is most indebted for their considerable part in spurring us into action. The project is twofold: to assist the Director of Fine Arts and the Department of Museum Education in organizing and maintaining a program to train and use volunteers to supplement the professional staff of the museum in their work with children; and to help plan, finance and staff a Junior Museum within the Art Institute, to be opened when space becomes available. To this purpose we have formed a new permanent committee of the Woman's Board with representation from the Junior League, the Chicago Public School Art Society, and the Board of Education, a committee which will serve in an advisory capacity to the Art Institute's Department of Museum Education in work with children. We feel that this is an appropriate concern for our Board and hope to help fill a need in our community as well as in our institution. We believe that Chicago's school children need more and livelier art museum experiences and that the Art Institute would profit by having an organized channel for developing an invaluable type of patron: the qualified, dedicated volunteer.

At the close of my first year as President of the Woman's Board, I would like to comment appreciatively on the encouragement and help we have had from the Trustees, staff, Members and friends of the Institute. Thank you from all 51 of us.

SUZETTE MORTON ZURCHER, President, *The Woman's Board*

Rembrandt. Kostverloren in Ruins.
Drawing in pen and wash with
touches of white, about 1652. The
Clarence Buckingham Collection.



André Derain. Cagnes. Oil on canvas, 1910. Worcester Sketch Fund.



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*Hubert Gravelot (1699-1773). Act III,
Scene 2 of Colle's "Partie de Chasse de
Henri IV."* Drawing in black chalk
with touches of white, before 1766. Gift
of Mr. and Mrs. Louis H. Silver.



*Eugène Delacroix.
Four Studies of Arabs. Pencil and watercolor, 1832. Gift of Mrs. Francis H. Hardy in memory of her husband.*



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July 1, 1960—June 30, 1961

During the past fiscal year the Art Institute received 2,872 gifts and bequests of money or securities amounting to \$1,742,860.98 for all purposes. Unrestricted gifts through the Annual Contributors Fund reached a new record total of \$289,403.18 from 2,478 contributors and once again eliminated the possibility of a substantial operating deficit. Especially notable were the unrestricted gifts of Mr. and Mrs. James W. Alsdorf, Mr. and Mrs. William McCormick Blair, Mrs. Emily Crane Chadbourne, The Chicago Community Trust, Mr. and Mrs. Percy B. Eckhart, Inland Steel-Ryerson Foundation, Inc., Mr. and Mrs. Samuel A. Marx, Mr. and Mrs. Oscar G. Mayer, Chauncey and Marion Deering McCormick Foundation, Fowler McCormick, Robert R. McCormick Foundation, Mrs. Dorothy Wrigley Offield, Mrs. Maurice L. Rothschild, Russell Tyson, Mrs. John Paul Welling, Woods Charitable Fund, Inc., Mr. and Mrs. Frank H. Woods, and Mr. and Mrs. Henry C. Woods.

The remaining 394 gifts and bequests amounting to \$1,453,457.80 were restricted by the donors to such uses as additions to endowment, purchases of art objects and equipment, scholarships in the School, construction and rehabilitation, and other specific purposes. Outstanding were the restricted gifts of Robert Allerton, Mrs. Laurance H. Armour, Mrs. Albert J. Beveridge, Mrs. Tiffany Blake, Mr. and Mrs. Leigh B. Block, Chicago Public School Art Society, The Ford Foundation, Mrs. Charles F. Glore, Mr. and Mrs. Myron Hokin, Mrs. Daniel E. Huger, Mrs. Stanley McCormick, Mr. and Mrs. Sterling Morton, Grant J. Pick, The Joseph and Helen Regenstein Foundation, Mrs. Clive Runnells, David T. Siegel Foundation, Inc., Skidmore, Owings & Merrill, Mrs. Walter B. Smith, Miss Mary Louise Stevenson, and Silvain and Arma Wyler Foundation. During the year the A. T. Galt Fund, established by Mr. Galt in 1947, earned \$30,381.18. As specified by Mr. Galt, the addition of three-fifths of the income brought the principal to \$500,382.02 on June 30, 1961.

Several friends of the Art Institute established their generosity in perpetuity through thoughtful bequests, most of which were completely unrestricted and consequently will be especially useful in meeting unforeseeable needs in the future. The late Herman Waldeck, a Governing Life Member since 1925, made an unrestricted bequest of \$25,000. Mrs. Emma Cook Carpenter, a Life Member since 1925, and Alfred W. Stern, a Life Member since 1920, bequeathed \$5,000 each without restriction. Richard Wassermann, a Life Member since 1926, made an unrestricted bequest of \$2,000.

There were also substantial additions during the year to bequests announced earlier. Continued distribution of the estates of Miss Catharine Colvin and her sister, Miss Jessie Colvin, brought to a total of \$415,484.16 the William H. Colvin Memorial Fund they established in memory of their father. Increments were also received from the estates of John G. Curtis, Jr., Miss Shirley Farr, Miss Minnie C. Frost, Miss Minnie L. Patterson, and Henry M. Wolf.

Announced during the year but not yet received are the magnificent bequest of \$350,000 from Sterling Morton to endow, in part, the new Morton Wing now under construction and another bequest of \$50,000 from Mr. Morton to be added to the Carrie Lake Morton Fund for the purchase of books and periodicals for the library. Mrs. Ella B. Burdick and Mrs. Frederick H. Rawson made unrestricted bequests of \$10,000 each that will be received during the coming year.

Grateful recognition is made to the donors who were elected during the year to the following official classifications:

BENEFACTOR of the Art Institute, in recognition of gifts amounting to at least \$50,000: Mr. and Mrs. James W. Alsdorf, Miss Catharine Colvin (bequest), Miss Jessie Colvin (bequest), Miss Minnie C. Frost (bequest), Mr. and Mrs. * Grant J. Pick, Mr. and Mrs. Daniel Saidenberg, Sears, Roebuck and Co., Mr. and Mrs. Joseph R. Shapiro, Mrs. David T. Siegel, Mrs. Walter B. Smith.

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YEAR

Shen Chou: Detail from the handscroll *River Landscape*. Another detail from the same scroll is reproduced on the inside front cover.



*Henry Moore. Reclining Figure No. 2 (large version).
Bronze, 1953; length: 36 inches. Gift of Mr. and
Mrs. Joel Starrels.*



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Annual Report 1961 · 1962 The Art Institute of Chicago

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Pierre Bonnard (1867-1947)

The Seine at Vernon

Oil on canvas, painted in 1930

Size: 42½ x 42½ inches

Clyde M. Carr Fund

COLOR REPRODUCTION ON THE COVER

Portrait of Domenico Cimarosa

by Alessandro Longhi (1733-1813)

Oil on canvas. Size: 50¾ x 41 inches

Charles H. and Mary F. S. Worcester Collection

Report of the President of the Art Institute

ONE OF MY COLLEAGUES, referring to the year just past, described it as "a sort of instant year—it dissolved before your eyes." In a way this is true, perhaps because we have been so busy that time flew by at a rapid rate. Many things have been accomplished and others are in the final stages of completion, so that like the god Janus we must look forward even while looking back.

Any year would be notable which witnessed the opening of the Frederic Clay Bartlett Memorial Gallery. Here at last the luminous canvases of the Birch Bartlett Collection have come into their own. The monumental "Grande Jatte" by Seurat now has a fitting setting. Mrs. Daniel E. Huger generously provided the funds for this memorial to her former husband, and thus enriched the Art Institute in his own great tradition.

The Agnes Allerton Textile Galleries, the gift of Robert Allerton, Honorary President of the Art Institute, in memory of his mother, have been moved to a more commanding and accessible position in the Art Institute. Visitors tell us that a whole museum could be built around this extraordinary collection.

Towering scaffolding, the sound of electric saws, and workmen in jumpers indicate the other changes that go on constantly, as galleries and corridors are rehabilitated. If you haven't been here recently, you will literally find this a new museum. Thoughtful friends have provided funds for air conditioning some of our older galleries. Notice our glass doors that open with super-market efficiency. As additional funds become available for air conditioning the other galleries, we shall be providing greater comfort for our visitors; but even more important, we shall be protecting our priceless works from excessive heat and from the toll of dust and dirt.

It is a pleasure to report that the Annual Contributors Fund reached a new high and practically erased a threatened deficit. The wide participation in this fund, including people of every income range, is heartening to us who guide the policies of the Art Institute. One of the most generous gifts in recent memory is that of \$250,000 from the Woods Charitable Fund, of which Frank and Henry Woods are Trustees. Its purpose is for the upkeep and rehabilitation of the Art Institute, or for anything else that the Trustees might designate, making it possible for the unromantic but vital needs of the museum to be met.

Although in his modest way he would have advised against any public mention of the fact, I must record our loss in the death of Harold H. Swift. Always purposeful and wise, he was a stalwart member of our Board. A sage counselor and trusted friend has left us.

The year past is perhaps most important as the threshold of one we now enter. The magnificent Morton Wing is now completed. Chicago can well be proud of this gift from one of her generous sons. Although to my great regret Sterling Morton cannot be here to see it, I believe his wishes have been fulfilled. We fortunately have Mrs. Morton, who shared in the gift, and their daughter, Mrs. Suzette Morton Zurcher, to celebrate with us this epoch-making opening.

Meanwhile, the Treasures of Versailles have arrived. What was only a distant hope, then a promise, has become a reality. These splendid representations of French life and history and art illumine the Morton Wing for the first great showing beyond the shores of France.

WILLIAM McCORMICK BLAIR
President



Last Works of Matisse: Large Cut Gouaches,
exhibition installed in the second floor galleries
during January and February, 1962



Mrs. Faurot Bennett, member of the Board of Directors of the Chicago Public School Association, and William McCormick Blair at the marking the opening of Your Children's Art



Mme. Tingfu F. Tsiang, wife of the Ambassador of the Republic of China to the United States, and Mrs. Suzette Morton Zurcher at one of the openings presided over by the Woman's Board, Chinese Art Treasures



Mrs. Daniel E. Huger, donor of the Frederic Clay Bartlett Memorial Gallery, and Robert Allerton at the opening reception of the Gallery on June 14



Mrs. Spencer E. Irons and Peter F. Connor, Jr. in the May Festival Living Gallery tableau, La Vita nel Palazzo



The 65th Annual Exhibition of American Painting and Sculpture



Edgar Degas Harlequin
Pastel, 1885. Size: $22\frac{1}{2} \times 25\frac{1}{2}$ inches
Bequest of Miss Loula D. Lasker, New York City

Report of the Director of Administration

The year covered by this report is best described as climaxing the Art Institute's multi-million dollar six-year program of construction and rehabilitation. Greatly accelerated in recent months, the results of years of preparation work now become clearly visible to our more than one million annual visitors. That we are approaching the final stages of one of the most ambitious programs ever undertaken by any major museum in this country evidences itself on all sides. The entrance hall and main staircase, which for several months were in the hands of cleaners, carpenters, masons and painters, are now freed of scaffolding and city grime; redecorated and marbleized, they reveal their true Edwardian grandeur and establish a high standard which we proudly believe is maintained throughout the length and breadth of the Institute. In merging what is new with what is old, no service to the public or department of the Institute has failed to receive its just share of attention or escaped the close scrutiny of an able Building Committee under the chairmanship of James W. Alsdorf.

Of primary importance has always been the proper housing and security of our great collections. With this end in view, twelve galleries have been completely rehabilitated; thirty-four galleries have been completely redecorated; and thirty-seven galleries or areas within the Museum have been completely air conditioned. (However, this represents the air conditioning of only 17½ per cent of all the public areas within the Institute.)

In addition to this major undertaking, an electronic security system unequaled for its efficiency by any in the country has been completed, and during the past year, has been in full round-the-clock operation. With greater emphasis being placed upon the need for security in all museums throughout the country, a separate department has been established within the Art Institute, headed by Bernard A. Duffy, who is charged with the responsibility of realigning and coördinating the activities of the Art Institute's forty-two guards.

Under the heading of new and improved services to the public was the opening in September of a new air-conditioned restaurant, cafeteria, and meeting rooms capable of accommodating a total of 632 people. A new check-room has been opened in the front entrance hall which doubles in size the space and facilities; and on the opposite side, as you enter the Art Institute, a new Museum Store now provides our visitors with a wider selection of art books and well selected reproductions of the highest quality. This new and improved facility is well on its way to becoming the model for other museums contemplating a similar service.

That it has been possible to make so many spectacular improvements to the physical plant of the Art Institute is in itself most creditable, particularly when it is borne in mind that all this has been achieved without any sacrifice to a most active exhibition program. During the past year, the Art Institute has presented sixteen major and twenty minor exhibitions. Credit for the skillful handling of such an ambitious program must go to Margaret F. Bush, the Institute's Registrar, and to Harold Buddenbohm and G. Louis McManus for their ability to assume the extra work load.

Of the many spectacular improvements to the physical plant which have taken place during the current year, the Agnes Allerton Textile Galleries and

air-conditioned Study Room rank in importance with the handsome new entrance to the Libraries. The latter has been subjected to the first phase of what is hoped will be a full-scale program for the complete rehabilitation of one of the nation's greatest art libraries. Receiving as it did during the current year an entirely new floor, new lighting and additional space for the slide and photography section, the Library is commencing to assume its rightful place as one of the Institute's most important public services.

The School of the Art Institute profited this year from the intensive studies into its resources and methods conducted by the Dean and the faculty during the previous year. This thoughtful appraisal, together with the new buildings which permitted a more logical arrangement of classroom and studios, made possible the establishment of new procedures for admission, scheduling and grading, and a reappraisal of the curriculum designed towards maintaining the reputation which the School holds as the country's largest professional art school. The annual exhibition of student work again displayed the level of competence which our students achieve in every phase of the fine and applied arts. During this current year the recognition of this competence has been especially gratifying in the increased number of awards won by students in many departments, particularly that of Fashion Design, which is under the direction of Cornelia Steckl and Shirley Sherman.

The Chicago Daily News Fashion Award, the first of its kind to be awarded, was won by Margaret Clay, a fourth-year student. It was the unanimous decision of the jury that the work of this student showed the greatest potential in the field of dress design, expressing originality, craftsmanship, and maturity of thought and purpose. The award carried with it the very great privilege of working with the firm of Nina Ricci, the famous French dressmaker, and includes full living expenses for twelve months, together with transportation to and from Paris.

Six other students won awards in the Famous Features Syndicate contest of creative fashions. Art Institute students also participated in contests sponsored by Cone Mill Fabrics and Universal-International Films. In addition, they also received recognition from the Chicago department store, Carson Pirie Scott & Company, in the form of a scholarship to be awarded to the most promising first-year student.

Two additional awards were given in the national contest sponsored by the Society of Illustrators. And last, but by no means least in this long list of awards, must be mentioned the annual student scholarship awarded by the National Society of Interior Designers Educational Foundation to two students.

During the current year, the seniors and graduate students in painting benefited inestimably from the able guidance of the artist in residence, Edward Millman. Those of the faculty who should be singled out for special mention are Edithe Jane Cassady for the continued excellence of the Junior School, which this year broke all previous records of enrollment; Carolyn Howlett, who was this year elected President of the Illinois Art Education Association; James Paulus, for the well-organized and instructive guest lecture series for advertising design students; and, finally, to Raymond Yoshida, for the introduction of unusually creative teaching of silk-screen printing; and to the faculty in the Ceramic Department for equally creative teaching. For these many forward steps the greatest possible credit is due to Dean Boothby and all members of the School faculty and administration.



Setting from Goodman Theatre's production of Saroyan's My Heart's in the Highlands



A Saturday session in the Junior School



Hedda Gabler at the Goodman Theatre

Credit for a most successful year in the Goodman Theatre goes to John Reich, Charles McGaw, Anne Nicholson, and a dedicated faculty. Enrollment in the School of Drama substantially increased during the current year. Significant improvements in the curriculum have been centered around revised methods of instruction in voice and speech, and integration of speech training with acting. For the introduction of these methods in Goodman Theatre, credit is due to Sue Ann Park, under the supervision of Arthur Lessac, Director of the Lessac Institute of New York. This new departure in voice training elicited the interest of such well known directors as Elia Kazan and Robert Lewis; and methods introduced at the Goodman Theatre have now been adopted in the repertory company at the Lincoln Center Theatre in New York City.

Physical improvements in the School of Drama range from new classroom equipment to some refurbishing of the studio school stage and the air conditioning of the ever busy box office.

During the current season, the Goodman Theatre presented nineteen plays, for a total of 228 performances, to a total audience of 140,492. The six productions in the Subscription Series played to an audience of 67,614 people, for a total of 102 performances. Outstanding amongst these performances was *The Lark*, which starred the Canadian actress, Frances Hyland, in the title role. Her interpretation was both brilliant and moving, and greatly to the credit of the able direction of Bella Itkin. Also of considerable interest was *The Caucasian Chalk Circle*, starring Morris Carnovsky in a production that made this difficult and complex play one of the most enjoyable of the season.

The Children's Theatre surpassed its customary popularity. The greatest credit is again due to Bella Itkin and to Anne Nicholson for the four productions presented this season, which played to a capacity of 94 per cent, or a total of over 60,000 young spectators. The Children's Theatre at the Goodman Theatre provides the most valuable training ground for student actors, designers and directors. All productions offered by the Children's Theatre are completely designed and executed within the School. The most spectacular effects achieved this year were in *Pinocchio* and in *Beauty and the Beast*.

Students in the School of Drama have had the opportunity to appear regularly in a half-hour live dramatic television program, presented jointly by WTTW and Goodman Theatre, when excerpts from current productions and original television plays were viewed by a very wide audience.

One of the most popular events of the always well attended May Festival was a full-scale production mounted by the staff of the Goodman Theatre, entitled "Three for the Show," a production which featured the 37-year history of the Theatre and its School.

It is with regret that mention is here made of the passing of two men whose lives were so closely connected with the Art Institute: Charles H. Burkholder and Gustave Emile Kaltenbach. Mr. Burkholder, who died at his home in Lombard, Illinois, on June 21, 1962, began his career at the Institute in 1901, as private secretary to the director, William M. R. French. Until his retirement in 1945, he held one important key post after another; his caution and thrift helped guide the Institute through the difficult years of two wars and depression. In 1912, Mr. Burkholder was made assistant to the director, and in 1916, curator of temporary exhibitions. The Trustees appointed him acting secretary of the Art Institute in 1920, secretary and business manager in 1938, and director



Etching by Jacques Bellange
The Three Marys at the Empty Tomb
Clarence Buckingham Collection



Landscape drawing by Annibale Carracci
Pen and wash, 6 x 8½ inches
Gift of Tiffany and Margaret Blake

of finance in 1939. At the time of his retirement, he was in charge of the administration of the Institute, as director of operations.

Gustave Emile Kaltenbach died in retirement at his home in California on June 25, 1962. G. E. Kaltenbach, as he preferred to be called, was first employed at the Institute in 1918, as assistant in the Ryerson Library. In 1924 he was appointed Museum Registrar, a post he held until his retirement in 1945. Mr. Kaltenbach was particularly suited to this important part of museum work, and established standard methods and procedures for the keeping of records and archives dealing with the expanding collections of the museum. During his tenure at the Institute, Mr. Kaltenbach compiled the booklet by which he is known to so many, the *Dictionary of Pronunciation of Artists' Names*. This useful and unique work of reference was first published in 1935 and has had a continued sale throughout the years.

The Ryerson Library suffered a major loss from its staff through the death in December of Romain Zahm. Mr. Zahm had been head of reference services since 1956. Miss Nancy Boone, in charge of Burnham Library service since 1957, has been appointed to replace Mr. Zahm as head of reference.

Our Membership showed a vigorous growth during the year, and reached a new record total of 25,430 on June 30, 1962, an increase of 1,548 over last year. It is also gratifying to be able to report that attendance in the Art Institute continues to increase, and that many more Members and visitors are taking an active part in the Institute's programs. For the continuing success of the Art Institute's presentation of art and its appreciation, our grateful thanks go to all 435 members of the staff who make up this great institution.

ALLAN McNAB
Director of Administration

PIETÀ, by an Italian 17th century master close to Alessandro Algardi
Terra cotta. Richard T. Crane, Jr., Memorial



Report of the Director of Fine Arts

THIS YEAR was one of the most active that the museum has known. We consciously sought to present as richly varied a schedule of exhibitions as possible. In addition, the work of rehabilitation and reinstallation continued, so that all of our facilities were stretched to the utmost. The reinstallation of the picture collection has been planned to utilize the splendid new space of the Morton Wing. For educational purposes the European pictures are now presented chronologically, beginning on the second floor in Gallery 201 at the eastern side of the Grand Staircase. The *Ayala Altarpiece* and our oldest pictures, as well as our classical antiquities, are installed in this gallery. Counterclockwise from Gallery 201 the history of European painting is laid out through the centuries, and the late nineteenth century proceeds through the Frederic Clay Bartlett Memorial Gallery and the Birch Bartlett Collection into the Morton Wing where the latest nineteenth and twentieth century European painting and sculpture are installed. The new arrangement presents some surprising juxtapositions. The visitor will discover, for example, pictures by Fromentin and Cézanne hung adjacent to each other, as well as canvases by Poussin and Rembrandt. As favorite works are rediscovered in new locations, the position of artists in their own times will be seen, and the awareness thus

aroused will help the visitor to see familiar works in a new light. The purpose of the chronological sequence is to emphasize the period rather than the nationality.

We are profoundly grateful that, thanks to the continuing generosity of our patrons, the Art Institute received several notable paintings and pieces of sculpture. Mrs. Chauncey McCormick gave a *St. George*, of the Catalonian-Aragonese school, c. 1500. The estate of the late Loula D. Lasker gave a distinguished Degas pastel of *Harlequin*. Philip Pinsof gave Anton Raphael Mengs's *Portrait of the Artist's Father*. Stanley M. Freehling gave Max Ernst's *Seascape*. Mr. and Mrs. Samuel A. Marx presented the Noguchi statue, *Man Walking*. Mr. and Mrs. Arnold H. Maremont gave Ellsworth Kelly's *Black and White* through the Kate Maremont Foundation. Edgar Kaufmann, Jr., added to the amount taken from the Goodman Fund to make possible the purchase of Franz Kline's *New Year Wall: Night*. A bronze *Head* by Giacometti came through the generosity of Skidmore, Owings and Merrill, and the Society of Contemporary American Art gave a piece of walnut sculpture by Raoul Hague. Purchases included the following: Alessandro Longhi, *Portrait of Domenico Cimarosa* (Charles and Mary F. S. Worcester Fund); Frédéric Bazille, *Self-Portrait* (Frank H. and Louise B. Woods Fund in memory of Mrs. Edward Harris Brewer); Pierre Bonnard, *The Seine at Vernon* (Clyde M. Carr Fund); Theodore Stamos, *Classic Boundaries I* (Mary and Leigh B. Block Fund for Acquisitions); Constantin Brancusi, *Two Penguins* (Ada Turnbull Hertle Fund). The department presented its customary exhibition devoted to contemporary American art and to works by Artists of Chicago and Vicinity. A large retrospective exhibition of works by Thomas Eakins was held, and another show devoted to the nineteenth century was of paintings, prints, and drawings by Redon, Moreau, and Bredin. Modern or contemporary exhibitions were composed of New Spanish Painting and Sculpture, German Expressionist Paintings (from the collection of Mr. and Mrs. Morton D. May), the Ben Heller Collection of the School of New York, the last collages and gouaches by Matisse, and a retrospective showing of works by Jean Dubuffet. (These exhibitions were presented in collaboration with the Museum of Modern Art, the Philadelphia Museum of Art, and the National Gallery of Art.)

Major treatment was carried out on twenty-six pictures, notably Tiepolo's *Madonna and Child with Saints Dominic and Hyacinth*, Manet's *Philosopher with Hat*, Lawrence's *Mrs. Wolff*, and *The Ayala Altarpiece*. Minor treatment was carried out on sixty-five paintings and four pieces of sculpture.

The benefactors named below generously made it possible for the collections of the Department of Prints and Drawings to grow. Mrs. Tiffany Blake gave Annibale Carracci's drawing of a *Landscape* and G. B. Castiglione's *Burial Scene under Classical Ruins*. Mrs. Leigh B. Block gave Charles Daubigny's vigorous landscape drawing, *The Rainbow*, and Sebastiano Ricci's *Scene from the Life of Hercules*. The Joseph and Helen Regenstein Foundation presented Chardin's pastel, *Marguerite Pouget*, and a brilliant Fragonard wash drawing, *Bull of the Roman Campagna*. Mr. and Mrs. Louis H. Silver added considerably to the remarkable group of drawings by Hubert Gravelot which they have been giving us in recent years. Mr. and Mrs. Joel Starrels gave a fine Matisse drawing and three by Henry Moore. Drawings which were bought included these: Palma Giovane, *Entombment of Christ*, pen and wash, heightened in gold (Buckingham Fund); Jacques Callot, *View of Castello Bracciano*, a magnificent panorama in

pen (Buckingham Fund); Charles Le Brun, *Dead Christ*, pen and ink (Buckingham Fund); Guido Reni, *Pomona*, a lifesized cartoon in black chalk (Ada Turnbull Hertle Fund); our third Goya drawing, *Dream of a Flogging*, brush and ink (Buckingham Fund). A few of the numerous additions to the print collection (Buckingham Fund) are a particularly brilliant and well-preserved impression of Dürer's *Nativity*, and by the French mannerist, Jacques Bellange, *The Three Marys at the Empty Tomb*. We were also fortunate to add five exceedingly rare lithographs by Géricault and three by Delacroix (Buckingham Fund). Valuable additions were made to the Pissarro and Degas collections (Buckingham and Stanley Field Funds), and two important woodcuts by Edvard Munch (Buckingham Fund) were acquired. The department presented the First Biennial Exhibition of Prints, Drawings and Watercolors by Illinois Artists. The success of this exhibition with the high quality of its content and the enthusiastic reception it aroused proved that it fills a long-standing need. Drawings by Tiepolo lent through the Smithsonian Institution from the Victoria and Albert Museum proved noteworthy.

The Department of Photography continued its program of exhibitions, and the enthusiastic way in which professional photographers have received the series again proved heartening. Thanks to generous donors, the collection of the department has been increased by more than six hundred prints. For example, Mrs. James Ward Thorne gave a large group of Robert Macpherson's *Views of Rome* of the 1850's. We have added a fine group of the work of Walker Evans, so that our representation of these two great and influential photographers is the best in America.

Generous donors enriched the Oriental Department in previously deficient areas. Several major pieces of Indian sculpture have been added of which by far the most important is a figure of *Shanmukha on a Peacock* given by Mr. and Mrs. Silvain S. Wyler. Similarly, the collection of Japanese sculpture has been strengthened by the Kamakura period sculpture of *Jizō on a Lotus Pedestal* in painted and gilded wood, a most important representation of this Buddhist deity, given by the Joseph and Helen Regenstein Foundation. The late Cornelius Crane gave a group of eighty-eight contemporary Japanese prints. A major purchase is a *Seated Bosatsu* in wood and dry lacquer, Japanese, Tempyō period (Buckingham Fund). The Clarence Buckingham Collection of Japanese prints was enriched through further purchases, among which of particular note are twelve woodblock prints of guardian deities, printed and painted in colors and dated 1407. The department presented two important exhibitions. The first, *Japanese Decorative Style*, was organized and presented jointly with the Cleveland Museum of Art. The second was of *Chinese National Treasures*, selected from the Chinese National Palace Museum and the Chinese National Central Museum, and we were one of five American museums to present this display.

Generous gifts to the Department of Decorative Arts account for the major growth of its collections. The department received an important group of ecclesiastical and secular silver, including items from the Guelph Treasure, as well as a Renaissance marble cherub, from Mrs. Chauncey McCormick. Mr. and Mrs. Harry Blum gave a sixteenth century folding iron chair and a French *régence* center table. Mr. and Mrs. Morton G. Neumann gave nine pieces of eighteenth century silver. Mrs. I. Newton Perry gave a pair of gilded wood and cut glass chandeliers and a parcel-gilded marble-topped table, all eighteenth century Italian. Mrs. William F. Petersen gave a high relief Florentine *Madonna*



The Visitation Master. Spanish, Catalan-Aragonese School. St. George. Oil, about 1500. Size: 70 x 33½ inches. Gift of Mrs. Chauncey McCormick



Reliquary. Silver gilt, with Fatimidian rock crystal. Germany, Lower Saxony, end of the 14th century. From the Guelph Treasure, Brunswick. Gift of Mrs. Chauncey McCormick

and Child done in terra cotta about 1510. Mrs. James Ward Thorne gave a Chinese and a Japanese room to supplement her collection of miniature rooms. Mr. and Mrs. Chester D. Tripp gave a magnificent gilded filigree bronze and precious stone jewel casket, thirteenth century. Purchases included the following: marble *Angel*, North Italian, c. 1300 (Buckingham Fund); *Portrait of a Cardinal*, Roman (?), marble, c. 1700 (Richard T. Crane, Jr., Memorial Fund); *Pietà*, terra cotta, close to Alessandro Algardi, Italian, seventeenth century (Richard T. Crane, Jr., Memorial Fund); *John Henderson*, miniature by Gilbert Stuart (Col. Alexander F. and Jeannie C. Stevenson Memorial Collection). In conjunction with the annual meeting in Chicago this spring of the Wedgwood International Seminar, the department presented an international loan exhibition of the wares of Wedgwood and Bentley. Earlier in the season an exhibition, *Dinner with the Presidents*, was devoted to tableware and vessels lent from the White House and other collections.

The new Agnes Allerton Textile Galleries opened in January with an exhibition of English needlework, woven silks, and crewel embroidery. Robert Allerton's generous gift which made the splendid new galleries possible has been most appreciated. The important new accessions to the department came as gifts. Mrs. Chauncey B. Borland gave a French eighteenth century *sablé* bag and, in memory of Mrs. Edwin A. Seipp, an English mirror, Charles II period, with stumpwork embroidery; Mr. and Mrs. John V. Farwell III gave eight thirteenth century Italian silks; B. E. Bensinger III gave a French eighteenth century tapestry; Mrs. William F. Petersen gave a seventeenth century North German hanging.

Generous gifts enabled the Department of Primitive Art to broaden its holdings. Mr. and Mrs. James W. Alsdorf, Joseph Antonow, and Mr. and Mrs. Edward H. Weiss each gave groups of Mexican ceramics. Mr. and Mrs. Harold X. Weinstein gave an African Bambara tribe fetish carving of a bull. Mr. and Mrs. Herbert Baker gave a spectacular and unusual head piece from the New Hebrides in Melanesia. Mr. and Mrs. Samuel A. Marx gave the money to buy a Baga Simo society carving of a bird, and rare Baboa tribe mask from the Congo, and the Alsdorf Foundation gave the funds for an exquisite Ekpo society mask of the Nigerian tribe, the Bini. The department's special exhibition was *The Traditional Sculpture of Africa*, lent by the Museum of Primitive Art.

The Department of Museum Education offered programs in which 36,149 adults and 28,686 children participated. Members of the department prepared and gave over a thousand lectures on both the permanent collection and special exhibitions. In March volunteer assistants, trained by the professional staff, gave more than a hundred talks to school groups. These volunteers come to us from the program sponsored by the Woman's Board of the Art Institute and by the Junior League of Chicago. Their work is the first step in our enlarged program for children. These able volunteers have freed the professional staff for work on more advanced topics. The various departments of the museum cooperated in presenting a new adult program for members only, known as Conversation Piece and devoted to discussions of works of art. The department cooperated in the presentation by the division of art of the Chicago Public Schools of works of art by children in the Chicago Public School system. This carefully screened art work by talented youngsters proved greatly popular.

During the past year a number of objects of the permanent collection, which have not been visible for some years, were returned to view. It is now possible

Theodoros Stamos. *Classic Boundaries 1. Oil*, 1961. Size: 60 x 60 inches
Mary and Leigh B. Block Fund for Acquisitions



to weigh our holdings face to face, so to speak, instead of contemplating them as photographs, items on index cards, or almost invisible objects in storage. We may now really see our strengths and weaknesses. Our friends and patrons have continued to be most kind to us, and we believe they will continue to be so as we seek to augment our collections in spite of competition from other institutions and collectors.

I cannot close this note without again paying tribute to all of my colleagues, both Trustees and staff, who worked so hard this year to make things possible.

JOHN MAXON
Director of Fine Arts



Ekpo Society Mask.
Bini Tribe, Nigeria
Wood, 14 $\frac{1}{8}$ inches high
Gift of Mr. and Mrs. James W. Alsdorf



Jizō on a Lotus Pedestal. Buddhist sculpture, Japan, Kamakura Period. Wood, painted in colors and gold. Height: 36 inches. Gift of the Joseph and Helen Regenstein Foundation



Clouds over the River before Rain. *Detail of handscroll by Shen Chou (1427-1509). Ink and color on paper, dated 1504*
Kate S. Buckingham Collection

Report of the President of the Woman's Board

The Woman's Board year was intensely active, broadening the range of established projects and inaugurating new ones, most significant of which was the launching of the Volunteer Training Program. Working with the co-sponsorship of the Junior League of Chicago, the Woman's Board organized a group of 100 candidates to be instructed by the Art Institute staff, under the direction of Miss Barbara Wriston, Head of Museum Education. Some sixty of these women, half Junior Leaguers and half recruited through the Woman's Board, qualified to guide school groups making first visits to the Art Institute. They were pressed into service this spring to assist the staff in handling the influx of children.

This training of "Staff Assistants" is the first phase of our new activities with children. The second, the projected Junior Museum of the Art Institute, we

hope to have in operation before the end of this coming season. The complexities of bringing an entirely new program into being have been admirably handled by a standing committee chaired by Mrs. Edward S. Petersen.

Another innovation was the beginning of a series of receptions to welcome new members of the Art Institute. The first of these gatherings was held in May, planned by our Events and Arrangements Committee, which had concerned itself all season with hospitality from private entertaining for distinguished out-of-town Art Institute visitors, to a group dinner at the Arts Club to honor the lenders and artists exhibiting in the 65th Annual Exhibition of American Painters and Sculptors.

We also organized preview teas in connection with the following exhibitions: Chinese Art Treasures, Your Children's Art: Chicago Public Schools, and the 65th Annual Exhibition by Artists of Chicago and Vicinity.

In addition to spearheading all of this entertaining, the energetic Events and Arrangements Committee chairman, Mrs. G. Corson Ellis, turned tour director and led members of her Board to St. Louis for a most rewarding week-end to that hospitable city's art museums and private collections.

The Community Associates of the Woman's Board, again headed by Mrs. Henry T. Ricketts, now have a total membership of 1403 in their suburban groups, which the addition of the new Barrington Associates brings to seven in number. These Associates with their varied programs in both community and museum are now also actively working to increase memberships in the Art Institute.

The Art Rental and Sales Gallery of the Woman's Board had a banner year with 1,034 rentals and 193 sales. Congratulations are in order for the chairman, Mrs. William M. Collins, and her committee. This expanding activity deserves the enlarged new location outside the Members' Room, where it will open in the fall.

The most concentrated group effort of the Board was, as usual, the May Festival. This year's production, graciously and efficiently presided over by Mrs. Robert McDougal, Jr., attracted some 4,000 people to a transformed Art Institute on the evening of May 22. *The Artist at Work* was the theme, interpreted in painting and sculpture, music, dance, theatre and film. We are proud of our sixth Festival and grateful to the many members of the staff—museum, School, and Goodman Theatre—who worked with us to make a smooth-running as well as distinctive attraction.

A delegation representing our Board attended the meeting of the Volunteer Committee of American Museums held in Boston in May. This three-day conference gave us an interesting opportunity to compare our achievements with those of similar volunteer groups in other cities. In the exchange we picked up a number of ideas and passed along others. And as we headed back to Chicago we felt that our Woman's Board could enter its tenth year with a happy sense of accomplishment and leadership.

SUZETTE MORTON ZURCHER
President, *The Woman's Board*

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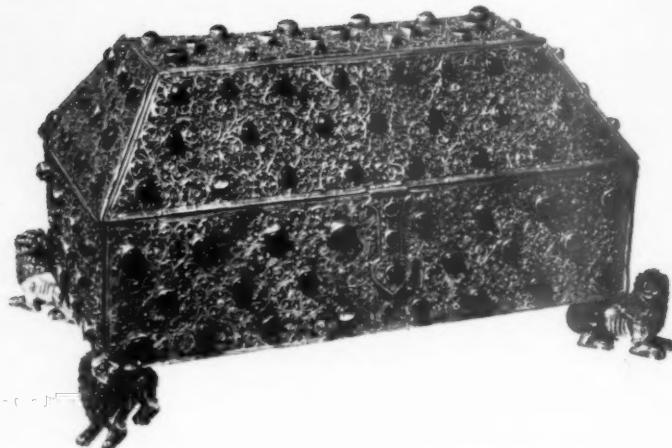
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Jewel Casket. Gilded filigree bronze and precious stones
Rhineland, 1200-1250. Gift of Mr. and Mrs. Chester D. Tripp



Report of the Treasurer

I HAVE THE HONOR TO REPORT the income and expenses of the Art Institute of Chicago for the year's operations ended June 30, 1962, and to present the condensed operating statement which follows.

Expenses and appropriations for the year totaled \$3,314,287.70 as compared with income available for the operating budget in the amount of \$3,312,091.07. The resulting small operating deficit is the first in seven years despite a record total of unrestricted gifts for budget use. Contributions to the Annual Contributors Fund amounted to \$312,633.94, exceeding last year's total by 8 per cent.

Other increases in income resulted from greater use of our facilities and from the enrollment of more Annual Members, but these gains were far exceeded by constantly rising expenses, emphasizing the need for still more generous voluntary gift support. Our only form of tax support, a share in a levy by the Chicago Park District for all museums on Park District property, declined slightly and represented 10.46 per cent of our operating expenses, as compared with 11.65 per cent the year before.

No expenditures for the purchases of art appear in the operating statement because no general funds can be used for additions to the collections until our income is greatly increased. During the year art purchases in the amount of \$989,106.61 were made possible by restricted gifts and endowment income designated by the donors for that purpose.

CONDENSED STATEMENT OF OPERATIONS
for year ended June 30, 1962

Financial Statement examined by Haskins & Sells,
Certified Public Accountants

INCOME

Auxiliary activities	
Restaurant, museum and school stores, hall rentals.....	\$ 712,682.13
Endowment income.....	887,879.11
Annual contributors.....	312,633.94
Chicago Park District tax levy.....	335,361.88
Annual memberships.....	118,242.50
Catalogues and special admissions.....	61,483.38
Tuition and fees—School.....	667,497.36
Theatre ticket sales.....	174,234.75
Miscellaneous.....	42,076.02
TOTAL INCOME.....	<hr/> \$3,312,091.07

EXPENSE

General	
Administration, archives, publicity, membership, development, school, advertising, theatre production.....	\$ 755,299.32
Educational	
Curatorial, exhibitions, lectures, library, faculty salaries.....	948,384.69
Auxiliary	
Restaurant, museum and school stores, hall rentals.....	660,539.99
Maintenance	
Repairs, guards, cleaning, heat, light.....	786,228.99
Retirement.....	97,640.06
Miscellaneous.....	16,194.65
Appropriations for deferred maintenance and general reserves.....	<hr/> 50,000.00
TOTAL EXPENSE.....	<hr/> \$3,314,287.70
Operating deficit.....	<hr/> \$2,196.63

This statement does not include the transactions of the endowment, plant, and other restricted and special funds of The Art Institute of Chicago.

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Charles Daubigny (1817-1878). The Rainbow,
drawing in charcoal and red chalk
Gift of Mrs. Leigh B. Block

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*Max Ernst. Seascape. Oil, 1925
Size: 13 x 9½ inches
Gift of Stanley M. Freehling*

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Siva and Parvati. India, 8th century A.D.
Sandstone, $31\frac{1}{4}$ inches high, 21 inches wide
Kate S. Buckingham Collection

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Avadner McGlory	Joseph S. Young
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†deceased

*K.X. Roussel (1867-1924). Flowers
Oil on panel, 1904. Size: 30 $\frac{1}{4}$ x 43 $\frac{1}{2}$ inches. Gift of Sam Salz*



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Joseph Slowik

Caley Summers

Verna Trine

HONOR ROLL OF CONTRIBUTORS

July 1, 1961—June 30, 1962

During the past fiscal year the Art Institute received 3,081 gifts and bequests of money or securities amounting to \$1,913,817.57 for all purposes. The Annual Contributors Fund, which consists of unrestricted gifts for current budget use, reached a new record total of \$312,633.94 from 2,435 contributors, an increase of 8 per cent over last year, and offset all but a small part of a substantial operating deficit. Especially notable were the unrestricted gifts of Robert Allerton, Mr. and Mrs. James W. Alsdorf, Edward H. Bennett, Jr., Mr. and Mrs. William McCormick Blair, Mrs. Emily Crane Chadbourne, The Chicago Community Trust, Mr. and Mrs. Percy B. Eckhart, Inland Steel-Ryerson Foundation, Inc., Mrs. Stanley Keith, Chauncey and Marion Deering McCormick Foundation, Fowler McCormick, Robert R. McCormick Foundation, Mr. and Mrs. Samuel A. Marx, Mrs. Dorothy Wrigley Offield, Mrs. Clarence C. Prentice, Russell Tyson, Woods Charitable Fund, Inc., Mr. and Mrs. Frank H. Woods, and Mr. and Mrs. Henry C. Woods.

The remaining 646 gifts and bequests amounting to \$1,601,183.63 were restricted by the donors to such uses as additions to endowment, purchases of art objects and equipment, scholarships in the School and the Goodman Theatre, construction and rehabilitation, and other specific purposes. Outstanding were the restricted gifts of Robert Allerton, Mrs. Albert J. Beveridge, Mr. and Mrs. Bowen Blair, Mr. and Mrs. Edward McCormick Blair, Mr. and Mrs. William McCormick Blair, Mr. and Mrs. William McCormick Blair, Jr., Mrs. Tiffany Blake, Mr. and Mrs. Leigh B. Block, Mr. and Mrs. Robert A. Brown, Chicago Public School Art Society, Marvin Glass & Associates, Sol and Celia Hammerman Foundation, Frank B. Hubachek, Mrs. Daniel E. Huger, Illinois State Scholarship Commission, The Junior League of Chicago, Inc., Edgar J. Kaufmann Charitable Foundation, Mr. and Mrs. Samuel A. Marx, Robert R. McCormick Charitable Trust, Mrs. Stanley McCormick, Mrs. Walter E. Miller, The Morton Fund, Mrs. Sterling Morton, Grant J. Pick, The Joseph and Helen Regenstein Foundation, Mrs. Clive Runnells, Mrs. Edwin W. Ryerson, Mrs. Walter Byron Smith, Woods Charitable Fund, Inc., Mr. and Mrs. Frank H. Woods, Silvain and Arma Wyler Foundation, and Mrs. Suzette Morton Zurcher. During the year the A. T. Galt Fund, established by Mr. Galt in 1947, earned \$32,634.37. The addition of three-fifths of the income, as specified by Mr. Galt, brought the principal to \$519,962.65 on June 30, 1962.

Several thoughtful friends established their generosity in perpetuity through bequests. Maurice D. Galleher, a Life Member since 1956, made a bequest of \$45,063.38 to establish a purchase fund for works of art. Miss Florence L. Notter, an alumna of the School, left her entire estate to establish a fund in memory of her parents, John G. and Emma A. Notter, for the purchase of English decorative arts material, and the sum of \$29,078.57 has been received. Mrs. Emilie L. Wild, a Life Member since 1919, bequeathed one-quarter of the residue of her estate for unrestricted purposes and an additional \$20,000 fund, the income from which is to be awarded as an annual prize to an American artist. Mrs. Langdon Pearse, a Life Member since 1919, made an unrestricted bequest of \$10,000. Mrs. Ann M. Vielehr established a testamentary trust, the net income from which provides an award for painting and sculpture for the annual Exhibition of Artists of Chicago and Vicinity. Mrs. Charles A. Winston, a Life Member since 1945, made an unrestricted bequest of \$2,309.59. Clay Judson, a Life Member since 1953, made an unrestricted bequest of \$1,000.

Grateful recognition is made to the donors who were elected during the year to the following official classifications:

BENEFATOR of the Art Institute, in recognition of gifts amounting to at least \$50,000: Anonymous (1), William McCormick Blair, Mrs. William McCormick Blair, Bruce Borland, Edgar Kaufmann, Jr., *Miss Loula D. Lasker, *Mrs. Adele R. Levy, Mrs. Suzette Morton Zurcher.

PATRON of the Art Institute, in recognition of gifts amounting to at least \$25,000 and less than \$50,000: *Maurice D. Galleher, Robert R. McCormick Charitable Trust, Robert R. McCormick Foundation, *Miss Florence L. Notter, Mr. and Mrs. James R. Offield, Mrs. Maurice L. Rothschild, Philip K. Wrigley, Mr. and Mrs. George B. Young.

SPONSOR of the Art Institute, in recognition of gifts amounting to at least \$5,000 and less than \$25,000: Joseph P. Antonow, Mr. and Mrs. Herbert Baker, Mr. and Mrs. B. Edward Bensinger III, Mr. and Mrs. Bowen Blair, Mr. and Mrs. Edward McCormick Blair, Mr. and Mrs. William McCormick Blair, Jr., *Cornelius Crane, Mr. and Mrs. Gaylord Donnelley, Mr. and Mrs. John V. Farwell III, Mr. and Mrs. Willard Gidwitz, Marvin Glass & Associates, Mr. and Mrs. Robert D. Graff, Mr. and Mrs. Sol Hammerman, Henry N. Hart, Miss Heath-Jones, The Junior League of Chicago, Inc., Mr. and Mrs. Charles C. Kerwin, Mr. and Mrs. Eugene W. Kettering, *Mrs. Langdon Pearse, Mrs. William F. Petersen, *Mrs. Edith K. Rawson, Mrs. William A. Rowley, Sam Salz, Oliver H. Statler, Mr. and Mrs. Edward H. Weiss.

FRIEND of the Art Institute, in recognition of gifts amounting to at least \$1,000 and less than \$5,000: Mr. and Mrs. Hugo A. Anderson, *Mrs. Lester Aronberg, Gus Berthold Electric Company, Mr. and Mrs. Harry Blum, Emerson Crocker, Howard Ellis, Encyclopaedia Britannica, Inc., Miss Louise Fairman, Mr. and Mrs. Albert D. Farwell, George E. Frazer, Dr. Dorothy Grey, Fundação Calouste Gulbenkian, Florence G. Heller Foundation, Mrs. Huntington B. Henry, Illinois Chapter of the American Institute of Interior Designers, Jewel T Foundation, Harold Joachim, Mr. and Mrs. Fernand Leval, Dr. Eleanor I. Leslie, Miss Petronel Lukens, Mrs. C. Louis Meyer, Mr. and Mrs. William H. Mitchell, Mr. and Mrs. Lester J. Norris, Mr. and Mrs. W. Irving Osborne, Jr., Mrs. I. Newton Perry, George H. Phillips, Dr. and Mrs. George H. Rezek, Mr. and Mrs. Henry Scarborough, The Charles H. and Rachel M. Schwab Memorial Foundation, Sarah Siddons Society, Inc., Mr. and Mrs. David B. Silberman, Mrs. Frank Smothers, Dr. and Mrs. Daniel Snydacker, Mr. and Mrs. Hugo Sonnenschein, Jr., Mr. and Mrs. Modie J. Spiegel, Jr., Tee-Pak Foundation, Peter G. and Elizabeth Torosian Foundation, *Mrs. Ann M. Vielehr, Winnetka Associates of the Woman's Board, *Mrs. Charles A. Winston.

Eighteen GOVERNING LIFE MEMBERS and two HONORARY GOVERNING LIFE MEMBERS were elected during the year. New Governing Life Members are Mrs. James Morton Alter, Mrs. Philip D. Armour, Mrs. Edward H. Bennett, Jr., Mr. and Mrs. B. Edward Bensinger, Mrs. G. Corson Ellis, Mrs. Richard H. Lambertson, Mrs. Oscar G. Mayer, Mrs. Robert McDougal, Jr., John C. Murphy, Mrs. Charles S. Potter, Mr. and Mrs. John G. Searle, Mrs. Harold C. Smith, Mrs. Vaughan C. Spalding, Mrs. Chester D. Tripp, Mrs. John Wentworth, and Mrs. John P. Wilson, Jr. New Honorary Governing Life Members are Edgar Kaufmann, Jr., and Barrett Wendell.

**in memoriam*

Donors of Money or Securities

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Chicago Title and Trust
Company Foundation
Container Corporation of America
(Concora Foundation)
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Marshall Field & Company
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Oscar Mayer Foundation, Inc.
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Standing Figure of Parvati

Bronze, India, 12–13th century

Height: 37 inches

Kate S. Buckingham Collection



Annual Report 1962-63 The Art Institute of Chicago



On the
by Jacq
Gift of
of her m

Opposite

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Report of the President of the Art Institute

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Certain years stand out in everyone's life. My colleagues at the Art Institute and I will not quickly forget the one just past. It was a year of many excitements.

Whose heart wouldn't have leapt a little at the sight of those chattering thousands crowding to see the Treasures of Versailles exhibition? How still they were, though, as they walked, for the first time, through the Morton Wing. Was it the simple dignity of this new exhibition area that awed them, or the magnificent French treasures it held? It couldn't fail to happen that the grand helical staircase in this new wing would win an honor award for its architectural excellence.

We were doubly fortunate, thanks to the Woods Charitable Fund, in being able to open our new Cochrane-Woods Gallery at this same triumphant time. This gallery now provides a serene and proper setting for many of our proudest Oriental possessions.

We bow with gratitude to Mrs. Sterling Morton, to the memory of her husband, and to the Woods family. So much has been made possible by their great gifts.

For the first time we were able to hang almost our entire collection of European paintings. We could expand the areas for Oriental Art, and Prints and Drawings. We suddenly had room for a fine new gallery for photographs. And we were able to relocate the Art Rental and Sales Gallery, wisely, adjacent to the Members' Room.

The restaurant and cafeteria were redone, too, in a most appetizing fashion (everyone agrees there is no room for improvement in the food).

There's so much more to tell that's wonderful.

Robert Allerton, Honorary President of the Art Institute, has again overwhelmed us. For many years Mr. Allerton has contributed liberally toward the operation and maintenance of the Allerton Wing, an art institute in itself. This past spring he made sure that this expense would be met in perpetuity.

*On the cover: Portrait of Mme. Buron,
by Jacques-Louis David (1748-1825)
Gift of Mrs. Albert J. Beveridge in memory
of her mother Abby Louise Spencer*

*Opposite: The helical staircase
in the Morton Wing*



Martin J. Schmidt photo



Dancing:
Treasury

Below left:
Mortator a
Mrs. W
William
Treasury
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His handsome gift of one half million dollars establishes an endowment fund to provide income for this purpose.

Mrs. Joseph Regenstein, who has been so generous over many years, gave through the Joseph and Helen Regenstein Foundation funds for major acquisitions in the Prints and Drawings and Oriental Art Departments.

From the Harriett Pullman Schermerhorn Charitable Trust came the sum of \$75,000 to enrich our Employee Pension Fund, and an additional \$25,000 remains to be used at the direction of Mrs. Schermerhorn's niece and trustee, Mrs. C. Phillip Miller.

A major bequest was that of the late Grant J. Pick which included many outstanding oils and water colors, and an interest in his residuary estate.

In partial distribution of a bequest of Peter J. Massey, Jr., a young Chicago business executive, \$120,000 was received for our general building fund.

Other friends, too, gave funds for the continuing improvement and growth of the Art Institute, contributed many outstanding works of art, and made bequests in their wills, all recorded in the following pages.

And I am delighted to report that the Annual Contributors Fund provided a record total of dollars to be applied toward our ever-mounting operating expense.

Now, before I say another word, may I here say thank you for all these gifts, a most sincere thank you, on behalf of everyone at the Art Institute.

Aside from the financial pleasantness of this past year, there were many other happenings at the Art Institute that you should know about. Some were happy, some were sad.

I am happy to announce the election of Miss Louise Lutz as Secretary of the Art Institute. Through the years of able and devoted service she indeed has earned the post.

The By-Laws have been changed to provide for a Comptroller, and Colonel S. Norman Black has been elected to this office. He will also be Assistant Treasurer. Colonel Black comes to direct our financial affairs after twenty-five years as an Air Force fiscal officer.

Mrs. Suzette Morton Zurcher has completed a memorable three-year term as President of our Woman's Board (celebrating its tenth anniversary this year). Under Mrs. Zurcher's leadership, many things have taken form, notably the new Junior Museum. It will open early in 1964, and what a joy it will be to the young people of Chicago.

I regret to report that Hans Huth, our Curator of Decorative Arts, has retired. It seems almost incredible that one man could be so versed in so many fields of art: medieval, classical, iconography, early painting and sculpture, and prints and drawings. His knowledge was a constant help to everyone at the Art Institute and his willingness to share it made it difficult not to impose upon him. I am afraid we all did. We shall also miss Miss Grace Hammill, who retired as Assistant Dean of the School. She gave valuable guidance to her associates and to the students who sought her counsel.

It is with great sorrow that I record the death of Lloyd W. Brown. Many of you may know that two years ago ill health forced him to leave his post as Secretary and Assistant Treasurer. He is greatly missed.

Now, one final fact that has heartened us all. Membership at the Art Institute has grown to a total of 28,142, the greatest in our history.

I extend to the entire staff the warm thanks of the Board of Trustees for their loyalty and devotion. Also I particularly wish to mention the unfailing courtesy of our attendants in handling the greatly increased number of people who visited the museum this past year.

WILLIAM McCORMICK BLAIR, President

*Below: A Sunday afternoon with
Treasures of Versailles*

*Top left: Gérard Van der Kemp, chief
curator of the museum at Versailles (left),
Mr. William McCormick Blair, and
William McCormick Blair at the opening
of Treasures of Versailles
Bottom right: Mrs. Suzette Morton Zurcher
(left), and Mrs. Sterling Morton at
the Versailles opening, which
inaugurated the new Morton Wing*



Hedrich Blessing



Report of the Director of Administration

The year covered by this report is perhaps best described as the year of fulfillment, the first time in almost seven years in which the raucous sound of the air hammer, and the dust of construction ceased within the walls of the Art Institute. The highlight was, of course, the completion, on schedule, of the Morton Wing, which enabled 49,000 square feet of space to be added to the Art Institute. This much needed and magnificent addition to the Art Institute houses much more than the four large galleries apparent to the average visitor. Provision on the lower floor is included for the storage of paintings and sculpture, for decorative arts, for necessary mechanical equipment to provide air-conditioning and heating, and, in addition, space for a new and most modern kitchen. The new Morton Wing is joined to the main building of the Art Institute by a two-story clear glass-walled gallery enclosing a helical staircase, a design furnished by the Art Institute's architects, Shaw, Metz and Associates, which received the award of the Chicago Chapter of the American Institute of Architects and the Chicago Association of Commerce and Industry for excellence of design.

Next to the spectacular opening of the Morton Wing, it is a pleasure to report on the significant progress that has been made by the School of the Art Institute, now in the 96th year of its history. Great credit is due to the Dean and the able and dedicated faculty for the continued high quality of student achievement, which resulted in an enrollment, in day, evening, Saturday, and summer classes, of 8,226 students. Graduation exercises on June 14, which marked the end of the school year, saw the awarding of degrees and diploma certificates to 173 students, from five foreign countries and 19 states. The graduation address was given by Leonard J. Currie, Dean of the College of Architecture and Art of the University of Illinois in Chicago. Conspicuous among the many awards given to the various departments were those to the Fashion Design department of the School, when thirteen students won awards and scholarships for fashions they created, executed, and modeled at the Fashion Show held on June 4. The Chicago Daily News Fashion Award was this year awarded to Carole Steinke. The award gives her an opportunity for one year's work with the well-known Italian fashion house of Emilio Pucci. Another award in the same field was furnished by Carson Pirie Scott & Company, a tuition scholarship for the most promising freshman student, the recipient of which was Marsha Jane Ford. The end of the school year unfortunately saw the retirement of five valued members of the staff and faculty who have long been associated with the growth and success of the School. Miss Grace Hammill retired from the post of Assistant

Twentieth century European art on the
second floor of the Morton Wing (top)
The 66th Annual American Exhibition
(center) Oriental art in the new
Gehrke-Woods Gallery (bottom)



Dean, and Mrs. Marie F. Aschman from that of Academic Registrar. Edouard Chassaing, Paul Wieghardt, and Mrs. Isobel S. MacKinnon, all professors, have also announced their retirement from the faculty. Their loss to the School will, of course, be greatly regretted. Mrs. Carolyn S. Howlett, who has long served as Professor of Education and Chairman of the Art Education Department, has been appointed to the post of Associate Dean of the School, and Roger Gilmore joined the staff as Assistant to the Dean.

The Goodman Memorial Theatre closed another popular and successful season with a spirited performance by Brenda Forbes in Sheridan's *The Rivals*. No less distinguished were admirable productions of *Becket*, *Christopher C.*, and *A Passage to India*, which presented distinguished actress Lillian Gish. Under the able management of Anne Nicholson, the Goodman Theatre's six-play series played to a total audience of 140,000 playgoers. Most notable, however, continued to be the Children's Theatre, under the very expert direction of Professor Bella Itkin, which presented four admirable productions: *The Blue Bird*, *Ali Baba*, *The Sleeping Beauty*, and *The Pied Piper*. The School of Drama had an average of 175 students in the day and evening school, all of whom participated in various phases of theatre activities: acting, directing, technical and design, both costume and scenic.

One of the most striking increases in departmental attendance is that recorded by the Ryerson and Burnham Libraries, which reported a 20% increase in the use of their facilities by the public during the past year. The refurbishing and rehabilitation of the libraries has brought a quick response from the general public. The libraries added more than 2,000 volumes on the fine arts and architecture to their collections of over 70,000 volumes. Gifts are always an important source of acquisitions for the libraries, and one of the most notable made during the year is that of two holograph letters of Thomas Chippendale, presented by Mrs. Gordon L. Pirie. In the early fall of 1962, the Ryerson Library Index to Art Periodicals was published in eleven large volumes by the G. K. Hall Company in Boston. This invaluable art-reference tool has so far been acquired by ninety libraries in the United States. It is to the credit of the librarian, Ruth E. Schoneman, and her staff that an indexing project of this magnitude can be carried on at the same time they are involved with helping the public with research and reference.

Another progressive step has been taken by the Institute in increasing protection to the Art Institute's collection of art. This was the establishment of a new department, that of Security, which supervises the very necessary precautions that must continuously be taken to safeguard the enormous number of works of art housed in the museum. The department is headed by the able and experienced Bernard A. Duffy.

The new restaurants and cafeteria, which opened to the public last October, have provided a welcome service to our visitors. Attractively and efficiently designed, and completely air-conditioned, the new restaurants have made it possible to accommodate the increasing number of Members and visitors who come for luncheon, Thursday evening dinner, or special dinner meetings.

The great exhibition "Treasures of Versailles" owed its success to the cooperative efforts of all the staff, and especially to the Superintendent's Department and crews. Acknowledgement must also be made to the efficiency of the Archives Department and Registrar in handling all the details of transportation and receiving that the exhibition entailed. The department also worked on nine other exhibitions during the year. It is also of interest that for the first time in its history the Institute will make a complete inventory of its holdings. Rafael Fernandez, formerly Assistant Director of the National Museum at Havana, Cuba, has been appointed to work on this assignment.

Goodman Children's Theatre production of Maeterlinck's "The Blue Bird", left to right: Richard Lince, Kathy Brooks, and Michael W. Hurson, graduates of the Art Institute and who were among the prizewinners in the 66th Chicago Annual



Georges Rouault (1871-1958). *Scenes of the Passion*, 1938. Oil, $15\frac{1}{8} \times 11\frac{7}{8}$ in.
Gift of the Estate of Grant J. Pick

The department that one could say was most responsible for the great public interest in "Treasures of Versailles" was, of course, the Publicity Department. The campaign, under the energetic and imaginative direction of Martha Bennett King, produced an almost world-wide newspaper coverage on the Versailles Treasures.

The Museum Store continues to attract a large number of our visitors. Each year the Store supplements its stock of color reproductions, cards, and publications dealing with the museum collections, and the arts in general. With its balance and range of objects of interest to the museum visitor, the Museum Store has become an example for other institutions planning a similar service, and Ralph Weil, the Manager, has become an active leader of the association set up to establish standards and procedures for museum stores.

It is a pleasure to report that this year the Board of Trustees approved the publication of the second volume of the catalogue of the Clarence Buckingham Collection of Japanese Prints. This important work is now in production, and in spite of the cost necessary to publish a catalogue of this importance, the Trustees have made it possible to plan a book as handsome and well-made as the first volume, published in 1955.

For the eighth consecutive year Membership showed a vigorous growth and reached a new record total of 28,142 on June 30, an increase of 2,712 over last year. The total includes 13,814 Annual Members, 13,768 Life Members, 362 Governing Life Members, 161 Honorary Life Members, and 37 Honorary Governing Life Members.

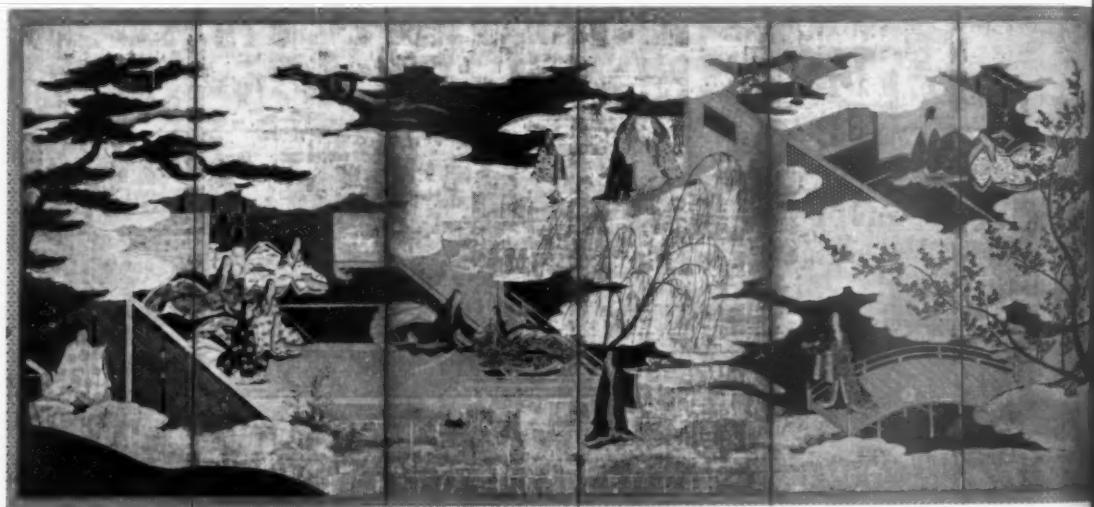
Twenty-eight Governing Life Members and eight Honorary Governing Life Members were elected during the year. New Governing Life Members are Mr. and Mrs. Peter B. Bensinger, Mrs. Wesley M. Dixon, Mr. and Mrs. Roy J. Friedman, Robert D. Graff, Mrs. Francis H. Hardy, Mrs. Stacy H. Hill, Mr. and Mrs. Edwin E. Hokin, William O. Hunt, Mrs. Richard L. Kennedy, Jr., Mrs. Edith Harrison Manierre, Robert B. Mayer, Mrs. Howard Peabody, Mrs. Rockefeller Prentice, Bryan S. Reid, Jr., Mrs. Sanger P. Robinson, Mrs. Theodore W. Robinson, Jr., Mr. and Mrs. Louis H. Silver, Mrs. Hermon Dunlap Smith, Mrs. Edward F. Swift III, Mr. and Mrs. Hampden M. Swift, Peter G. Torosian, Roy Tuchbreiter, and Mrs. Silvain S. Wyler. New Honorary Governing Life Members are Mrs. Nathan Cummings, Dr. Edith Farnsworth, Mrs. Robert S. Hartman, Arthur Keating, Joseph Regenstein, Jr., Mrs. Edwin W. Ryerson, Joel Starrels, and Silvain S. Wyler*.

The Annual Membership fee continues at \$10 a year for those who enrolled before January 1, 1959, and who renew each year without interruption. The \$10 reduced fee is also extended to members of the Community Associates of the Woman's Board. New Annual Members and those who do not renew consecutively now pay \$12.50 a year. The Life Membership fee is \$200. Governing Life Membership, which requires election by the Board of Trustees, requires a fee of \$500 in addition to a Life Membership, or a total of \$700.

To enrich and expand a program of activities and to maintain and operate large new public areas in a time of sharply rising costs places extraordinary demands on the operating budget of the Art Institute. Few of the things our Members and visitors enjoy today could have been possible without the continuous growth of the Annual Contributors Fund during the past nine years.

Last year your unrestricted gifts toward the budget through the Annual Contributors Fund set new records as 2,631 contributors gave \$333,668.37, an increase of 196 donors and \$21,034.43 over the year before. The thanks of all of us at the Art Institute go to these friends who make it possible to continue what we trust will be an ever-increasing service to the cultural life of Chicago.

ALLAN McNAB, Director of Administration



Pair of Japanese six-fold screens with scenes from "Genji Monogatari."

Sixteenth century; colors and gold on paper. Gift of Robert Allerton in honor of the Fiftieth Anniversary of Mr. and Mrs. William McCormick Blair

Opposite: Stele of Vishnu, Indian, Nalanda

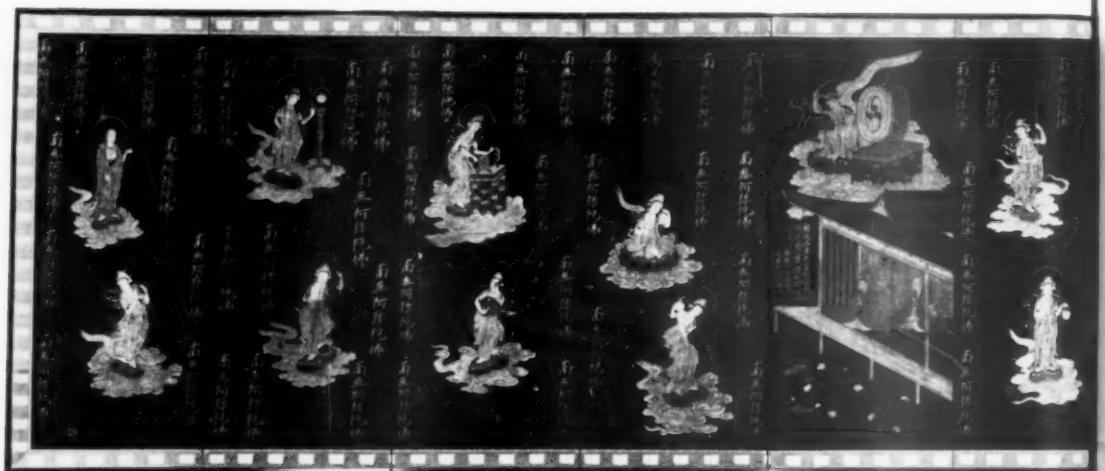
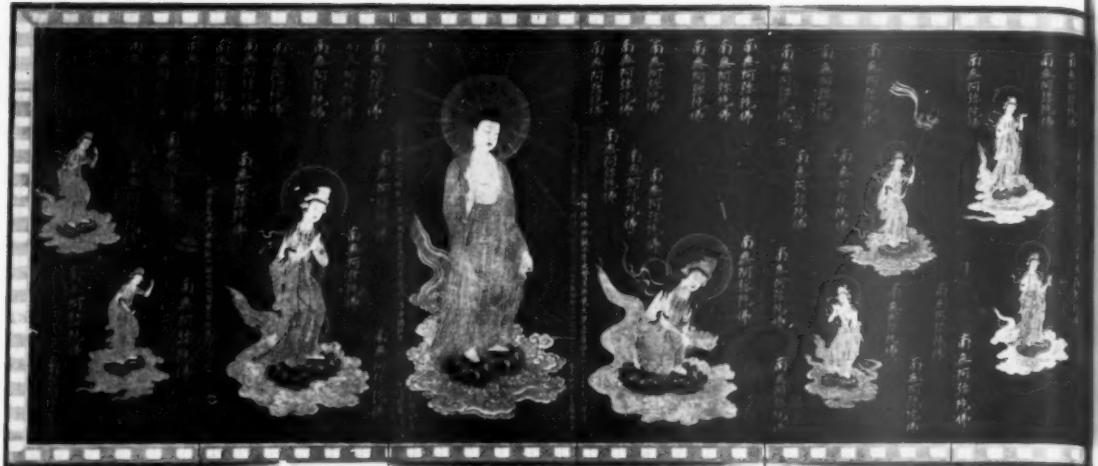
Period, 10th–12th century A.D.

Black shist; 41 inches high. Acquired through a contribution from Mr. and Mrs. Robert Andrew Brown

The Museum's great event for the year was the completion of the Morton Wing, which was opened in gala fashion with the exhibition, *Treasures of Versailles*. This major show presented superb items from the palace and emphasized the course of French history from the time of Louis XIII to that of Louis-Philippe. The collection was one of the largest ever to come to the Art Institute, and it filled the entire first floor of the Morton Wing as well as the Cochrane-Woods Gallery. This newly available space has also made it possible to put on view more of the permanent collection of painting and sculpture than has ever been possible, so that, save for occasional loans out of the building, the visitor may expect to see all of our major works on view.

Our patrons have continued to be most generous. Thanks to Mrs. Albert J. Beveridge we have been able to acquire two major French paintings. These are Jacques-Louis David's *Portrait of Mme. Buron* (the painter's aunt), given in memory of Mrs. Beveridge's mother, Abby Louise Spencer (Mrs. Augustus Eddy); the second painting is J. A. D. Ingres' *Portrait of the Count Pellegrino Louis Edouard Rossi*, given in memory of the donor's grandfather, Franklin F. Spencer. Mrs. Chauncey McCormick gave two panels of *Scenes from the Life of St. Christopher* by Martín de Soria. Charles Deering McCormick, Brooks McCormick, and Roger McCormick gave Alessandro Longhi's *Portrait of a Young Woman*, Henry Raeburn's *Portrait of a Man*, and an important canvas by Antonio Mancini, *Resting*. Chester D. Tripp presented Rubens' study of *Isabella of Bourbon*. Mrs. Bertha Palmer Thorne, Mrs. Rose Movius Palmer, and Mr. and Mrs. Arthur M. Wood have given an interest in Delacroix's great and famous *Combat between the Giaour and the Pasha*. Mr. and Mrs. Gardner Stern gave a terra-cotta bust of Molière by A. E. Carrier-Belleuse. The Adele R. Levy Fund, Inc., of New York, gave (subject to the life interest of Dr. David M. Levy) a most welcome gift in Seurat's *Bather*. A major bequest was that of the late Grant J. Pick, which included outstanding oils by Monet, Rouault, Vuillard, Monticelli, Matisse, Kandinsky, and Max Ernst. Mr. and Mrs. Leigh B. Block gave Raymond Duchamp-Villon's *Mask of Professor Gasset*, while Riopelle's





Amida Raigō (Descent of the Buddha to Earth)

Pair of six-fold Japanese screens from the Nambokuchō Period (1336-1392 A.D.)
In painted and cut gold and color; height, 56 inches, width of each panel, 24½ inches.
Gift of the Joseph and Helen Regenstein Foundation

Opposite: Han Dynasty square pottery covered vase,
one of a pair acquired through
the Joseph and Helen Regenstein Foundation

Vesperal No. 3, Gottlieb's *Primeval*, and Albers' *Homage to the Square: Yellow Signal* came to the Art Institute through the Mary and Leigh Block Fund for Acquisitions. Mr. and Mrs. William Wood Prince gave us our first work by de Staël, his *Composition*, 1946. Through a contribution from the Kate Maremont Foundation it has been possible to acquire a notable recent work by Alexander Calder, his *Clouds over Mountains*, 1962. Mrs. Roy Friedman's contribution helped us to acquire Alvin Light's *May*, 1962, a fine wood sculpture by a young Californian.

Important works by old masters are not easy to obtain; it was exceptional fortune which brought to us (through the Charles H. and Mary F. S. Worcester Fund) a *Madonna, Child, and St. John the Baptist*, attributed to the later period of the Florentine Mannerist, Jacopo Pontormo. Equally impressive is the *Madonna, Child and Six Saints* by Antonio Rimpatta, a rare Bolognese who worked in Naples in the early years of the sixteenth century; this panel was bought with the income of the Clyde M. Carr Fund. An original plaster by Houdon, a *Portrait of Turgot*, 1778, was acquired through the Edward E. Ayer Fund. Clyfford Still's *Painting*, 1952, was bought through the Wirt D. Walker Fund with the aid of a gift from John Stephan. Arshile Gorky's *The Plough and the Song, II*, 1946, was obtained through the Mr. and Mrs. Lewis Larned Coburn Fund.

The major exhibitions of the year (besides the Versailles Exhibition) included a retrospective display of works by Mark Tobey (with the Museum of Modern Art), *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garisch* (circulated by The American Federation of Arts), the *Sixty-sixth Annual American Exhibition*, the *Sixty-sixth Exhibition by Artists of Chicago and Vicinity*, a full survey of Le Corbusier (jointly with the Museum of Modern Art and in collaboration with The Graham Foundation for Advanced Studies in the Fine Arts), and *Master Drawings from Chatsworth* (through the Smithsonian Institution).

In conservation, major treatment was carried out on Manet's *Still Life with Carp*, his *Philosopher with Beret*, and his *Mocking of Christ*. Minor treatment was given to fourteen paintings.

The collection of drawings was greatly strengthened by many gifts and contributions. Truly outstanding among these have been those from Mrs. Joseph Regenstein, through the Joseph and Helen Regenstein Foundation, which made possible the acquisition of a double sheet by Carpaccio, a Fragonard *Landscape*, two large and magnificent Alessandro Magnasco drawings, and two key nineteenth century works: Manet's *Full Length Study of a Boy*, (the artist's son, Léon Leenhoff), and J. B. Carpeaux's forceful *Study for the Ugolino Group*. We are equally indebted to Mrs. Tiffany Blake's gifts through which we purchased Veronese's *Head of a Young Woman* and Hubert Robert's *View of a Roman Park*. Mr. and Mrs. Louis A. Silver gave twenty more drawings by Gravelot (as well as the three volumes, *Annales de Tacite*, Paris, 1768, which contain engravings after these drawings). The Grant J. Pick bequest included fine drawings and watercolors by Palma Giovane, Fragonard, Hubert Robert, Goya, Manet, Cézanne, Morisot, Bonnard, Gris, Picasso, Kandinsky, Klee, and Kokoschka. Mrs. Solomon B. Smith gave funds for a drawing by Balthus, and Frank B. Hubachek gave a Salvador Dali, in memory of Mary Reynolds. Mary MacDonald Ludgin served as an active and enthusiastic member of the Advisory Committee on Prints and Drawings for many years, and a group of her friends have established a purchase fund in her memory. The first work purchased from this fund is an outstanding drawing by Pascin. Mrs. Sterling Morton, through her contribution to the Carter H. Harrison Memorial Fund, added to the collection the rare second state of the etching by Degas, *Mary Cassatt at the Museum of Antiquities*. Frank B. Hubachek also gave four Matisse etchings and





Kuei
Dyna
Chou
Chine
dame
The
Art I.

added four more to the outstanding group of Villon prints, which are his special interest. A brilliant trial proof of Signac's *En Hollande*, *La Balise* was given in memory of Mrs. Cyrus H. Adams. Major drawing purchases included a Piranesi, (Ada Turnbull Hertle Fund), Jouvenet, Creti, (both Worcester Sketch Fund), and Gustave Doré (Olivia Shaler Swan Memorial Fund). Major print purchases included six Ostade etchings (Stanley Field Fund), and eighty-three prints by Edvard Munch (Buckingham Fund). Print Department exhibitions included the following: *American Prints Today—1962* (through the Print Council of America); *Lithographs from the Tamarind Workshop; Leonard Baskin, Drawings for Homer's Iliad; Paris—Portrait of a City from Callot to Bonnard.*

The Photograph collection was increased by two hundred and sixty-two works. These came as gifts from John C. Chatterton, Jr., Howard Dearstyne, the Estate of Johan Hagemeyer, Mrs. B. J. van Schoiach, Mrs. James Ward Thorne, and Dennis Stock. Cyrus H. Adams, Georges Dapples (in memory of Thorne Donnelley), Frank B. Hubachek, and Mrs. James Ward Thorne gave money to supplement the purchase funds of the department. Photograph exhibitions were devoted to these people: Robert Riger, Simpson Kalisher, Robert Earle Wilson, Adam Clark Vroman, Dorothea Lange, Pirkle Jones, Frederick Sommer, Dennis Stock, Charles Swedlund, and Dave Heath.

The Oriental Department has benefited by the addition of two new galleries: the first, a large gallery, the generous gift of the Woods Charitable Fund, houses a new and more spacious presentation of the permanent collection of Chinese and Japanese painting and sculpture. The second new gallery, the first in the Morton Wing, houses some of our most handsome recent acquisitions of Japanese sculpture, as well as our Japanese screens, among which is a beautiful pair of 16th century folding screens presented by Robert Allerton to honor the fiftieth wedding anniversary of Mr. and Mrs. William McCormick Blair. The former art rental gallery was also added to the Oriental Department, where now is shown a selection from the group of eighty-eight contemporary Japanese prints presented by Mr. and Mrs. Albert L. Arenberg. Their generous gift now makes the Art Institute one of the strongest in this country in contemporary Japanese prints. For the first time a gallery devoted to Indian art has been achieved, Gallery 102. Among the important sculptural examples being shown is a beautiful black schist stele of the Hindu god, *Vishnu*, acquired through funds provided by Mr. and Mrs. Robert Andrew Brown. Also on view is a fine Siamese bronze group from Robert B. Mayer. The growing collection of Indian painting has been further enriched by three beautiful examples of the 15th and 16th centuries presented through the Joseph and Helen Regenstein Foundation.

Robert Allerton established a trust of half a million dollars for the upkeep of the Allerton Wing for the Decorative Arts. The Antiquarians gave a Kaendler group, *Harlequin and His Family*, set into a Mennecy ware and ormolu mount. Miss Mary Louise Stevenson added to her miniature collection, among which are works by Füger and Hilliard. Mrs. A. H. Patterson gave two fine pieces of eighteenth century silver by P. Pilleau and R. Williams. Through the Mauranne Foundation a glass plaque designed by George Thompson for Steuben Glass, *Adventures of Alice*, was acquired in memory of Mrs. Ernest Waud. Dr. and Mrs. Andrew Bustin continued to add to our collection of European porcelain with outstanding works from Du Paquier, Vienna, Frankenthal, and Meissen. The major purchases were a Belgian silver tureen, 1761, and a bronze *Venus and Cupid*, late sixteenth century, after a model by Tiziano Aspetti. The departmental exhibitions included these: the Frank W. Gunsaulus collection of old Wedgwood; eighteenth century porcelain from the collection of Dr. and Mrs. Bustin; characters executed in felt after Sir John Tenniel's *Alice* illustrations;

Kuei (ritual food vessel), late Shang Dynasty (1766–1122 B.C.), or early Chou (1122–256 B.C.)
Chinese, bronze, 9½ inches high;
diameter 13½ inches
The Dr. Edith B. Farnsworth—
Art Institute of Chicago Collection



Cupid
by Tiziano
Bronze
The R...
The R...

Above: Tiziano
Meissen,
J.J. Kaer
gilt-bronze
Monaco
Clock sign
Height: 15
Gift of TH

and works by artist-craftsmen John Burton, Shoichi, Herbert Romita, Lenore Tawney, Roy O. Burke, Robert von Neumann, Harvey K. Littleton, and Gertrud and Otto Natzler.

Mrs. Laurance H. Armour gave a superb English stumpwork picture to the Textile Department; Mrs. Chauncey B. Borland gave an English Map Sampler, c.1800. The Department's new galleries provided admirable settings for departmental displays devoted to English needlework, woven silks, lace, and crewel embroidery; French textiles of the 17th and 18th centuries and printed fabrics of the 18th and 19th centuries.

The Department of Primitive Art was enriched by many gifts, among which were the following: a pair of archaic Colima figures from Mr. and Mrs. James W. Alsdorf; a Teotihuacan urn from Joseph Antonow; a group of sculpture from the Asmat area of New Guinea and from the Dogon tribe of Africa, from Mr. and Mrs. Herbert Baker; a sea spirit mask from New Caledonia, four Ibibio masks from Nigeria, and a Cupisnique vessel from Peru, all from Mr. and Mrs. Raymond Wielgus. Purchases included a superb Teotihuacan stone mask, a Mayan terra cotta from Jaina, and a stone Hacha from Vera Cruz. Members of the Advisory Committee and others helped in the purchases. Indeed, the department could not exist without its friends and their help.

The year saw an increase in attendance at the programs organized through the Department of Museum Education. The total number of adults served was 44,289, an increase of 8,140 over the previous year. The total number of children was 46,376, an increase of 17,690 over the previous year. For the second successive year a three-day conference was held in conjunction with a major exhibition; this year it supplemented the Treasures of Versailles exhibition, and again it was fully subscribed. Attendance at the lectures held on Thursdays for the openings of major exhibitions also increased, and on two occasions there was an overflow audience. The film program (free to members) attracted non-members whose admission fees almost paid the cost of the series. Two new and important adult programs were begun. One was a discussion on the writings and paintings of Kandinsky and Gauguin; the other new program for adults was conducted in co-operation with the television Humanities Course of Chicago Teachers College, which provided a new audience for the Art Institute. Members of the Department of Museum Education were pleased with the response of the participants in these new series. Another co-operative effort with television was in connection with a course in the creative arts, and students in that course also had special appointments here. The staff, as usual, prepared lectures for special groups on many subjects in our galleries and gave lectures on all the special exhibitions. The Staff Assistants' program continued to develop, and during the year from October, 1962, through June 15, 1963, fifty-four staff assistants assisted with 740 lectures for children. The largest group to visit the Art Institute at one time was the girls' section of the national 4-H Convention. Seven hundred and fifty girls marched up Michigan Avenue in a body and all the staff and 30 staff assistants showed them the Treasures of Versailles, the Thorne rooms, and major paintings in the collections.

Our year was saddened by the retirement of Hans Huth who had served so long as our distinguished Research Curator and since 1959 as the much esteemed Curator of Decorative Arts; he will be greatly missed.

In ending this year's note I want to thank the Trustees and staff members who made a seemingly impossible schedule work, and especially Allan McNab, who did achieve the impossible by not only getting the installation of the Morton Wing done for us in time, but also that of the Versailles exhibition at the same moment.

JOHN MAXON, Director of Fine Arts

Venus and Cupid, after a model
by Tiziano Aspetti (Italian, 1565-1607)
Bronze, 16½ inches high.
The Richard T. Crane, Jr. Memorial Fund



Above: The Harlequin Family, German,
Meissen, about 1740, modelled by
J.J. Kaendler. Mounted in its original
 gilt-bronze ormolu setting, with
 Meissen porcelain clock case and flowers
 Clock signed by F. Mornand, Paris
 Height: 13½ inches
 Gift of The Antiquarian Society



Above: Arbor with Two Children,
drawing in red chalk by Jean-Honoré Fragonard (1732-1806)
Size: 14 $\frac{1}{8}$ x19 $\frac{1}{8}$ inches. The Joseph and Helen Regenstein Foundation

Opposite: Figure of a Boy (Léon Leenhoff), about 1865
Drawing in conté crayon by Edouard Manet (1832-1883)
Size: 16x8 $\frac{1}{2}$ inches. The Joseph and Helen Regenstein Foundation

Report of the President of the Woman's Board

The Woman's Board marked its tenth year with a unique birthday celebration; we were the guests of honor at the Governing Life Members' annual luncheon where we reported on our first decade and basked in the congratulations of the Trustees, voiced by William McCormick Blair and Earle Ludgin.

Life on the art-social front with Mrs. Leigh B. Block as Entertainment Committee Chairman was unusually active, including the memorable Versailles dinner at which we helped to receive and place the guests, a series of receptions for various exhibition openings, two large teas to welcome new Members, a dinner at The Arts Club in connection with the Members Preview of *101 Masterpieces of American Primitive Painting from the Colonel Edgar and Bernice Chrysler Garbisch Collection*, and the usual flurry of private entertaining for Art Institute guests.

Community Associate numbers in our seven suburban affiliated groups, under the leadership of Mrs. Maurice A. Pollak, climbed to a combined total of over 1,400, with a heartening increase in Art Institute membership within their ranks.

The Art Rental and Sales Gallery, in its attractive and more central new location en route to the Members' Room, broke its former records with 1,121 rentals and 198 sales. Mrs. William M. Collins, Jr. again served as chairman, assisted by Mrs. Samuel S. Greeley.

Our seventh May Festival, under the lively aegis of Mrs. G. Corson Ellis, filled the museum for an evening with "son et lumière." Guests were conducted on behind-the-scenes tours of working areas of the Art Institute.

The new and currently major project of the Woman's Board, the Junior Museum, co-sponsored by the Junior League of Chicago, Inc., made substantial strides toward becoming a reality. The Advisory Committee on Children's Activities, under Mrs. Edward S. Petersen's dedicated leadership, has not only spearheaded the remodelling plans for 14,500 square feet of the lower floor of the building (formerly occupied by the old Cafeteria, Club Room, and kitchens), but also has raised an impressive total of some \$300,000 to cover all construction costs and to assist the Department of Museum Education to meet the greatly increased operating expenses of the expanded activity. One-fourth of this amount has come directly through the generosity of members of the Woman's Board. The greater family of the Board, notably Community Associates and Volunteers in the Staff Assistant and Art Rental and Sales programs have supported this cause most loyally. Climaxing over three years of planning and fund-raising, the Junior Museum, opening early in 1964, is the Woman's Board's most important contribution to the Art Institute.

At the close of our 10th year it was voted to create a new category of Board membership designated as Advisory, to which especially valuable, but relatively inactive regular members may be transferred. This will enable us to enlarge our number beyond the present total of fifty-one regular members. We have suffered this year the loss of a devoted friend, Mrs. Earle Ludgin, a member since the Board's inception. A number of her fellow Board members contributed to her memorial fund in the Department of Prints and Drawings. We will miss the active participation of Mrs. Samuel A. Marx, who has moved away from Chicago. The Board was unanimous in electing her to honorary membership.

In retiring as President of the Woman's Board I should like to thank the many people whose encouragement and cooperation have made these three years so rewarding—Trustees, staff of the Art Institute from the top down through and through, and, most of all, my own patient, responsive, talented, faithful Board. I commit my duties with confidence and affection to another of the founders of the Woman's Board, Mrs. J. Harris Ward.

SUZETTE MORTON ZURCHER, *President, Woman's Board*





*The new Art Rental and Sales Gallery
of the Woman's Board on the ground floor
adjacent to the Members' Room*

Report of the Treasurer

It is my pleasure to report that the fiscal year ending June 30, 1963 was a comparatively satisfactory one for The Art Institute of Chicago. We were able to complete the year with a small surplus and at the same time were able to accomplish some very necessary deferred maintenance in the amount of \$157,000, which otherwise would have reduced our limited reserve funds.

The Condensed Statement of Current Income and Expenditures is stated on the opposite page showing a comparison of this year's operation with that of the fiscal year ended June 30, 1962.

Income increased in all but one area. Of particular note was the increase in exhibitions and catalogues, mainly attributable to the popularity of the "Treasures of Versailles" exhibition. Substantial gains were also made in annual memberships and annual contributors income. These indications of increased public support are most gratifying. Our only tax support income, a share in a levy by the Chicago Park District, was higher by approximately \$25,000; however, this covered 9.7% of our expenditures as compared with 10.1% in the prior year. Tuitions and fees of the school showed a healthy increase reflecting larger enrollment. Sales of the restaurant, museum and school stores all were up as a result of greater attendance at the Art Institute throughout the year. Theatre ticket sales decreased primarily because fewer professional actors were featured during the season.

Expenditures rose nearly as much as income. Over forty per cent of the additional expense was accounted for by deferred maintenance. Special exhibitions also added substantially to the greater total expense.

In view of the small operating surplus, no current funds were available for art purchases, but gifts and bequests and endowment income designated by donors for this purpose resulted in additions to our collections in excess of \$545,000.

Edward Byron Smith, *Treasurer*

Condensed Statement of Current Income and Expenditures

FOR THE YEARS ENDED JUNE 30, 1963 AND 1962

<i>Income</i>	<i>1963</i>	<i>1962</i>
Endowment income.....	\$ 900,708.14	\$ 887,879.11
Auxiliary activities—restaurant and stores.....	800,752.79	712,682.13
School tuitions and fees.....	730,346.78	667,497.36
Chicago Park District tax levy.....	360,207.46	335,361.88
Annual contributors.....	333,668.37	312,633.94
Exhibitions and catalogues.....	224,420.49	61,483.38
Annual memberships	158,181.25	118,242.50
Theatre ticket sales.....	152,647.33	174,234.75
Miscellaneous.....	45,827.41	42,076.02
<i>Total Income</i>	<u>3,706,760.02</u>	<u>3,312,091.07</u>
<i>Expenditures</i>		
Educational-curatorial, exhibitions, faculty, etc..	1,148,713.65	948,384.69
Maintenance and security.....	790,091.27	786,228.99
General-administration, archives, school, theatre	787,568.79	755,299.32
Auxiliary activities—restaurant and stores.....	700,653.40	660,539.99
Deferred maintenance.....	157,018.94	
Retirement and allowances.....	105,010.19	97,640.06
Appropriations to General Reserve Fund.....		50,000.00
Miscellaneous.....	11,084.98	16,194.65
<i>Total Expenditures</i>	<u>3,700,141.22</u>	<u>3,314,287.70</u>
<i>Operating Surplus or (Deficit)</i>	<u>\$ 6,618.80</u>	<u>\$ (2,196.63)</u>

This statement does not include transactions affecting the principal of endowment funds or the balances of other restricted and special funds of The Art Institute of Chicago.

Accountants' Opinion

To the Board of Trustees of The Art Institute of Chicago:

We have examined the Condensed Statement of Current Income and Expenditures of The Art Institute of Chicago for the year ended June 30, 1963. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying Condensed Statement of Current Income and Expenditures summarizes fairly the results of operations of The Art Institute of Chicago for the year ended June 30, 1963, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Chicago, Illinois October 11, 1963

HASKINS & SELLS, Certified Public Accountants

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Veronese (c.1530–1588), *Head of a Woman*
Drawing in black and white chalk on
blue paper, $10\frac{1}{2} \times 7\frac{1}{4}$ inches. Gift of
Tiffany and Margaret Blake

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Limestone "Hacha," Veracruz, Mexico, Tajin style (A.D. 400-800). Height: 13 $\frac{1}{4}$ inches. Primitive Art Purchase Fund

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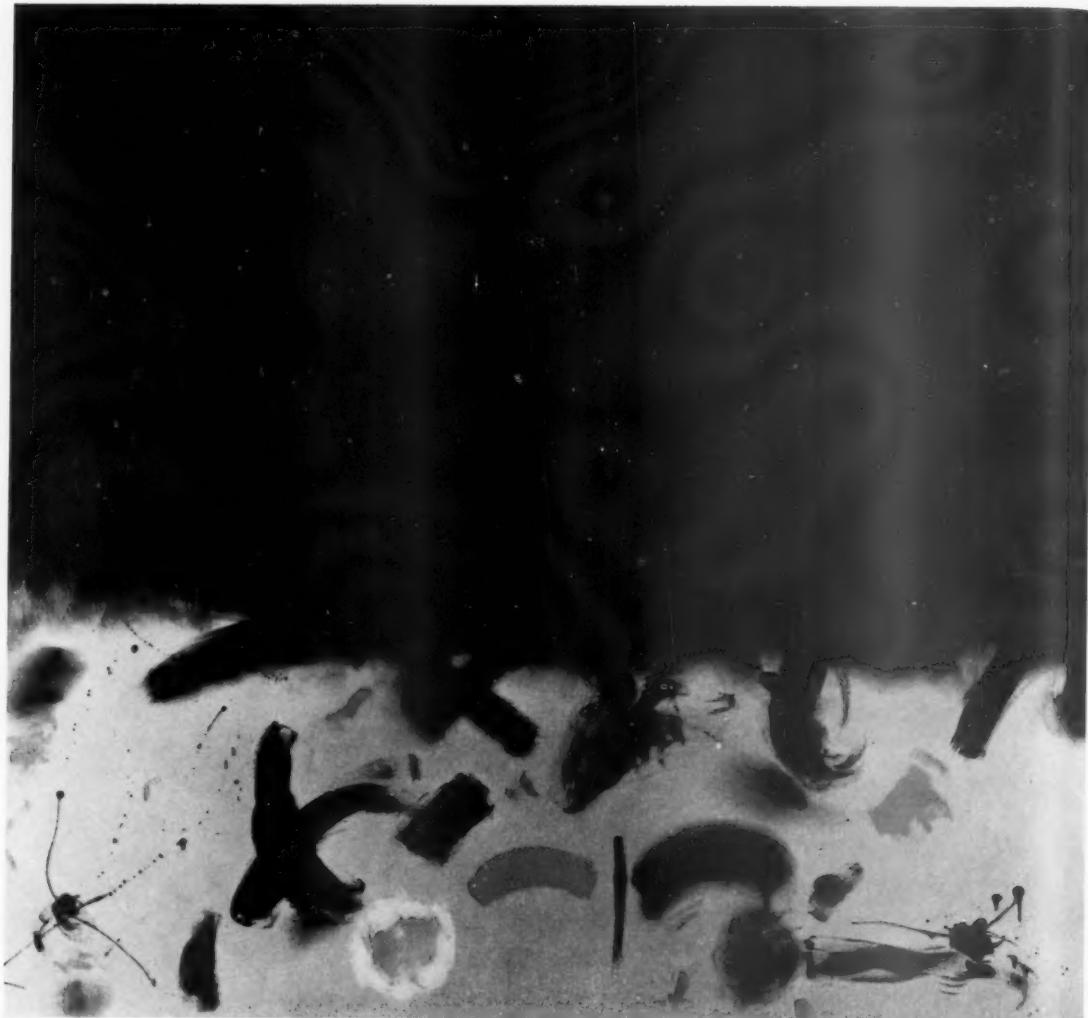
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Funerary Urn Fragment, Teotihuacan, Mexico
Ceramic, Period IV (500-900 A.D.), 14½ inches high
Gift of Joseph Antonow





Primeval, oil by Adolph Gottlieb (1903-), painted in 1962. Size: 84 x 90 inches
Acquired through the Mary and Leigh Block Fund for Acquisitions

*Honor Roll
of
Contributors*

July 1, 1962—June 30, 1963

During the past fiscal year the Art Institute received 3,595 gifts and bequests of money or securities approximating \$1,650,000 for all purposes. Unrestricted gifts for current budget use through the Annual Contributors Fund reached a new record total of \$333,668.37 from 2,631 contributors, an increase of 6.72 per cent over last year, and once again eliminated the possibility of a substantial operating deficit. Especially notable were the unrestricted gifts of Mr. and Mrs. William McCormick Blair, Mrs. Emily Crane Chadbourne, The Chicago Community Trust, City of Oakland, California, Commonwealth Edison Company, Mr. and Mrs. Percy B. Eckhart, Mrs. Charles F. Glore, Inland Steel-Ryerson Foundation, Inc., Mr. and Mrs. Stanley Keith, Mr. and Mrs. Samuel A. Marx, Chauncey and Marion Deering McCormick Foundation, Fowler McCormick, Robert R. McCormick Foundation, Mrs. Clarence C. Prentice, Mrs. Maurice L. Rothschild, Solomon A. Smith, Russell Tyson, Woods Charitable Fund, Inc., Mr. and Mrs. Frank H. Woods, Mr. and Mrs. Henry C. Woods, and Philip K. Wrigley.

The remaining 964 gifts and bequests were restricted by the donors to such uses as additions to endowment, purchases of art objects and equipment, scholarships in the School and Goodman Theatre, prizes for art competitions, construction and rehabilitation, and other specific purposes. Outstanding were the restricted gifts of Robert Allerton, Mrs. Laurance H. Armour, Mrs. Albert J. Beveridge, Mr. and Mrs. William McCormick Blair, Mrs. Tiffany Blake, Mr. and Mrs. Leigh B. Block, Chicago Public School Art Society, Miss Margaret Fisher, The Ford Foundation, Frank B. Hubachek, Mrs. Daniel E. Huger, The Junior League of Chicago, Inc., Mr. and Mrs. Arnold H. Maremont, Elizabeth McCormick Memorial Fund of the Chicago Community Trust, Mrs. Walter E. Miller, The Morton Fund, Grant J. Pick, The Joseph and Helen Regenstein Foundation, Mrs. Clive Runnels, Mrs. Edwin W. Ryerson, Harriett Pullman Schermerhorn Charitable Trust, Mrs. Thelma B. Slobe, Mrs. Walter Byron Smith, Mr. and Mrs. Morrison Waud, Woods Charitable Fund, Inc., Mr. and Mrs. Frank H. Woods, Mr. and Mrs. Henry C. Woods, Mrs. Suzette Morton Zurcher, and one anonymous gift.

During the year the A. T. Galt Fund, established by Mr. Galt in 1947, earned \$34,789.03. As specified by Mr. Galt, the addition of three-fifths of the income brought the principal to \$540,836.05 on June 30, 1963.

Many friends of the Art Institute established their generosity in perpetuity through thoughtful bequests. Sterling Morton bequeathed \$350,000 to endow, in part, the maintenance of the Morton Wing. Peter J. Massey, Jr., a Life Member since 1958, made a substantial residuary bequest to the general building fund, and \$120,000 has been received in partial distribution.

The Art Institute has received \$30,000 from the estate of the late Grant J. Pick to complete his three-year pledge of \$100,000 for air conditioning. Mr. Pick also bequeathed a specified percentage of his estate yet to be received and valuable works of art to enrich the collections of the Print and Drawing and Painting and Sculpture Departments. The sum of \$30,000 has been received in partial distribution of an unrestricted residuary bequest from Mrs. Roy C. Griswold.

Miss Loula D. Lasker bequeathed \$25,000 for the Mary and Leigh Block Fund for Acquisitions and two valuable paintings from her collection.

Mrs. Freeman Hinckley, a Governing Life Member since 1927, made an unrestricted bequest of \$5,000, and Mrs. Cyrus H. Adams, a Governing Life Member since 1952, bequeathed \$5,000, the income to be used for purchases of prints and drawings. Mrs. Georgia M. DuRand left a bequest of \$1,832.09 for the Junior Museum Building Fund.

Miss Susie Cahn, a Life Member since 1926, made an unrestricted bequest of \$1,500, Mrs. Lester Aronberg, a Life Member since 1936, bequeathed \$1,094.34 unrestricted, and Mrs. Herbert H. Joseph, a Life Member since 1942, made an unrestricted bequest of \$1,000. Miss Mary Agnes Doyle, for many years a loyal and talented member of the Goodman Theatre faculty, left \$100 without restrictions.

Grateful recognition is made to the donors who were elected during the year to the following official classifications:

BENEFATOR of the Art Institute, in recognition of gifts amounting to at least \$50,000: Mrs. Laurance H. Armour, Dr. Edith B. Farnsworth, Arthur Keating, *Peter J. Massey, Jr., Mrs. Edwin W. Ryerson, Harriett Pullman Schermerhorn Charitable Trust, Joel Starrels, *Mrs. Emilie L. Wild, Mr. and Mrs. Silvain S. Wyler.

PATRON of the Art Institute, in recognition of gifts amounting to at least \$25,000 and less than \$50,000: Edward H. Bennett, Jr., Marshall Field & Company, The Junior League of Chicago, Inc., Mr. and Mrs. Raymond J. Wielgus, Mr. and Mrs. Arthur M. Wood.

SPONSOR of the Art Institute, in recognition of gifts amounting to at least \$5,000 and less than \$25,000: Allstate Insurance Foundation, American National Bank and Trust Company of Chicago, Mr. and Mrs. Peter B. Bensinger, Peter Blume, Mr. and Mrs. Robert E. Brooker, Dr. and Mrs. Andrew G. Bustin, Chicago Association of Commerce and Industry, Mrs. Frieda Mayer Collins, Mr. and Mrs. Fairfax M. Cone, Mr. and Mrs. Jack A. Diamond, Enterprise Paint Foundation, Inc., Mr. and Mrs. James R. Getz, Mr.



*Antonio Mancini (Italian, 1852-1930), Resting, oil, 22 x 16½ inches
Gift of Charles Deering McCormick, Brooks McCormick, and Roger McCormick*

and Mrs. R. Howard Goldsmith, *Mrs. Freeman Hinckley, Mr. and Mrs. William O. Hunt, Illinois Tool Works Foundation, Stanley Keith, Mr. and Mrs. Robert B. Mayer, Albert and Muriel Newman, Rand McNally & Company, Gilbert H. Scribner, The Seabury Foundation, Solomon A. Smith, Mr. and Mrs. Solomon Byron Smith, Mr. and Mrs. William M. Spencer, Mrs. Alfred Whital Stern, Mr. and Mrs. Gardner H. Stern, Mr. and Mrs. Morrison Waud.

FRIEND of the Art Institute, in recognition of gifts amounting to at least \$1,000 and less than \$5,000: Mrs. Sarah Wood Addington, American Fletcher National Bank and Trust Company, Mrs. Edward J. Bermingham, Leopold Blumka, Mr. and Mrs. Gilbert P. Bogert, The Brunswick Foundation, Inc., Mr. and Mrs. William Burry, *Miss Susie Cahn, Miss Jessie M. Campbell, Chicago Mill and Lumber Company, Mrs. Vernon C. David, Mrs. Wesley M. Dixon, Jr., Drury Lane Theatre, *Mrs. Georgia M. DuRand, Mr. and Mrs. Abel E. Fagen, Walter T. Fisher, Mr. and Mrs. Harold M. Florsheim, Mrs. Robert A. Gardner, Mrs. William B. Goltra, Miss Helen K. Gurley, Hamm Foun-

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**in memoriam*

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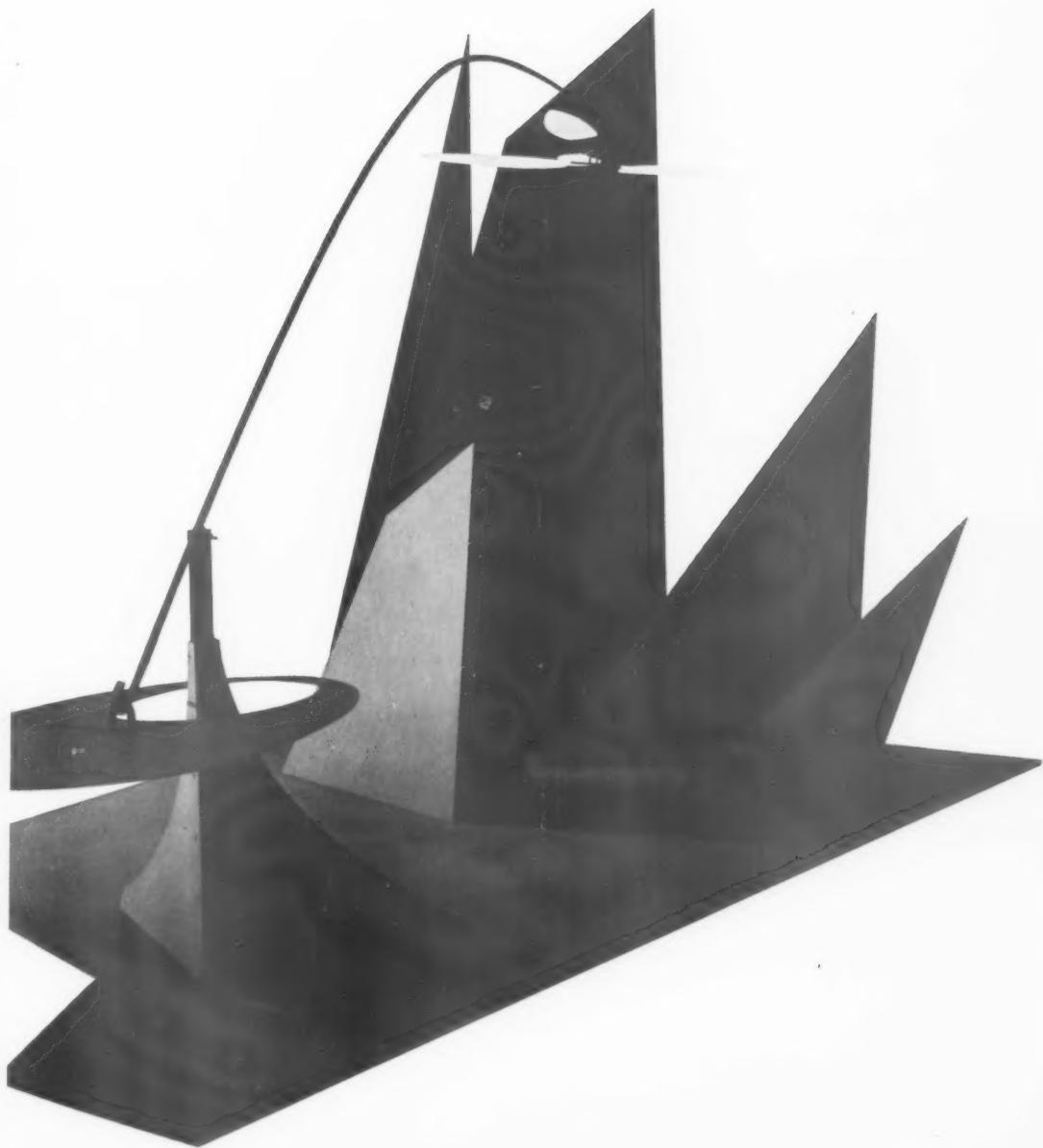
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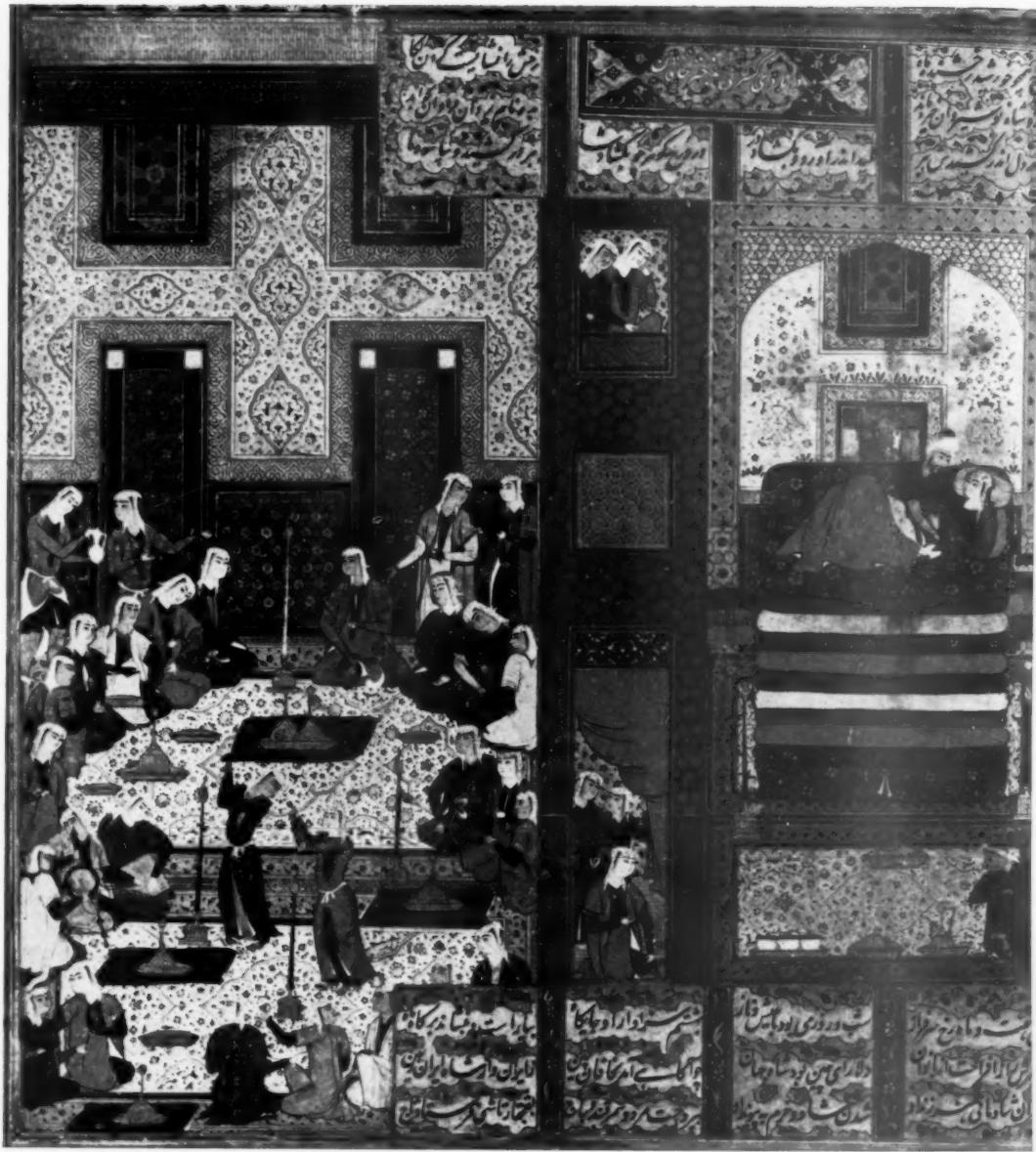


Clouds over Mountains, 1962, by Alexander Calder. Steel, 111x168 inches. Acquired with funds from the Kate Maremont Foundation

AIG



Annual Report 1963-64 The Art Institute of Chicago



Above: Miniature painting of a palace scene.
Persian, illustration from a *Shah Namah* of about 1560-1570.
Kate S. Buckingham Fund Purchase. 64.176

On the facing page: Porcelain Imari jar with underglaze
blue decoration. Japanese, about 1650.
Restricted gift of the David T. Siegel Foundation and Russell Tyson. 64.285

On the front cover: Portrait of Berthe Morisot Holding
a Fan, by Edouard Manet. Watercolor, 1874, 8 x 6½ inches.
Gift of the Joseph and Helen Regenstein Foundation. 63.812

What makes a stellar year at the Art Institute? Let me see if I can document one ever-so-briefly, and ask you to read the succeeding reports which more fully record the year's harvest.

Fittingly, our season opened on October 16 with an exhibition of Master Drawings, which are the pride of our museum. And the exhibition was held in New York, admittedly the art capital of the world, so that hosts of people who have not visited the Art Institute would glimpse what treasures we have here. It was an unprecedented success and served as a deserved tribute, not only to our collection, but to Harold Joachim, Curator of Prints and Drawings. In this way the Art Institute moved, at least in part, to New York, to show the world what may be found here in the heart of the Middle West. The august London *Times* recognized the event: "The most prestigious exhibition in New York this season has been the loan show of drawings from the Art Institute of Chicago."

Another event of greatest importance was the opening of the Junior Museum. Discussed and planned for years, it became a reality in February, thanks to the devotion of the Woman's Board and the aid of the Junior League of Chicago. Here at last is an invitation to the youngsters of our community to meet art on friendly and understandable terms, in a museum that is entirely their own. The children who come here are our future citizens, future artists, future art patrons, and future donors to the Art Institute. I am happy to think that they will find here the stimulus and enrichment that comes from an awareness of great art.

Throughout the year we basked in the sunlight of many gifts of art, reported more fully by John Maxon. I cannot refrain from mentioning a few: a Matisse drawing and antique Greek marble from the generous hand and connoisseur's eye of Mrs. Tiffany Blake; a Cézanne water color and a Pissarro landscape from Marshall Field, Jr.; two 18th century Austrian wooden statues from Mrs. Daniel Huger; drawings by Ingres of the composer Gounod and his wife from Charles Deering McCormick, Brooks McCormick, and Roger McCormick; from Mrs. Joseph Regenstein and the Joseph and Helen Regenstein Foundation, whose gifts have been many and choice, two water colors by Watteau and two oils by Guardi; from Mrs. Harry L. Winston an early important bronze by Giacometti; and from Mrs. John H. Winterbotham, Monet's *Etretat*.

Allan McNab in his report, which you will find most interesting, covers the operation of our Schools and Goodman Theatre. I shall only mention that the Ford Foundation honored our School with a scholarship grant of \$160,000, the largest amount given to the 28 schools so recognized.

Generous benefactors have now made it possible for us to air condition all of our galleries in the main building, and the libraries and Fullerton Hall. Although unseen, this improvement is of major importance, not only to our summer





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visitors but to our collections themselves. We eliminate the rapid changes in humidity which are injurious to works of art, and to a large extent reduce the deposits of dust and dirt by providing washed air in the galleries. We can also remove the glass from most of our paintings, thus eliminating reflections.

The fund of more than \$500,000 needed for this air conditioning was made possible by generous friends: Mrs. Stanley Keith, Mrs. Sterling Morton, Mrs. Maurice L. Rothschild, Mrs. John Stuart, Paul J. Bruning, Herbert F. Bruning, Field Enterprises Charitable Fund, and the late Peter J. Massey, Jr., whose will contained a thoughtful provision for our building operations.

Other generous friends have contributed more than \$100,000 to rehabilitate the Decorative Arts Department. This will permit us to exhibit treasures which have been in storage for years. Robert Allerton, Honorary President of the Art Institute, Mr. and Mrs. Henry C. Woods, Mr. and Mrs. Frank H. Woods, and the Harriett Pullman Schermerhorn Charitable Trust, at the direction of Mrs. C. Phillip Miller, have made all this possible. Carpeted stairways, new handrails, new parquet floors, and extensive gallery rehabilitation are features of this lovely area.

As residuary legatee of the Sterling Morton estate we received \$855,000, with something more to come in the future, in addition to his specific bequest of \$350,000 for maintenance of the Morton Wing and \$50,000 to be added to the Carrie Lake Morton Fund for the purchase of books for the library. How very generous the Morton family is to us.

Gifts and bequests from generous donors are acknowledged later in our report. Their generosity is tremendously appreciated.

Gifts to the Annual Contributors Fund were greater this year than ever before, totaling \$342,717.73, and—very important—the number of givers increased by about 20% to 3,103. We are especially pleased with the increase in the number of corporate givers. Generosity to this fund and other improved income have enabled us to grant much needed increases in salaries of employees, which has given us tremendous pleasure and satisfaction.

The increase in our membership to a record 29,151 is due to the conscientious effort of our Membership Department headed by Richard Trenbeth. I might add that attendance totalled 1,627,372, the largest since our fiscal year 1933 when the Century of Progress exhibition was in full swing on our very doorstep.

The Men's Council, headed by Stanley M. Freehling, President, and ex-officio a member of our Board of Trustees, has just finished its first full year. Even in this short period the Council has been of real help, and we are indebted to its members for their interest and support.

The Museum Store under the able management of Ralph Weil has experienced important growth, the results this past year being particularly satisfactory.

Bowen Blair and William E. Hartmann were elected Trustees at our last annual meeting, and have been most helpful. Five distinguished women have been nominated as Honorary Trustees in recognition of their devotion to the museum and their leadership: Mrs. Leigh B. Block, Mrs. C. Phillip Miller, Mrs. Joseph Regenstein, Mrs. James Ward Thorne, and Mrs. Suzette Morton Zurcher.

On the facing page: *Portrait of Mme Charles Gounod*, by Jean Auguste Dominique Ingres. Pencil, 1841, 10 x 8 inches. Gift of Charles Deering McCormick, Brooks McCormick and Roger McCormick. 64.78



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Their names will be presented for election at the annual meeting of Governing Life Members in October.

We are much indebted to our eighteen Standing and Advisory Committees, the number of members varying from five to fifteen individuals, each with a Trustee Chairman. This past year they have contributed more than ever before to carrying on the work of the Art Institute. Their help is greatly appreciated.

Colonel S. Norman Black, Comptroller and Assistant Treasurer, and Miss Louise Lutz, Secretary, have completed their first year in these offices. Their contribution has been outstanding.

Unfortunately no year is without its losses and its sadness. In the death of Russell Tyson, who served as Trustee for 28 years prior to becoming an Honorary Trustee and Honorary Vice President in 1953, the Art Institute lost a staunch friend and benefactor. He thought of us always, and though ill for a long time, was a generous contributor to the end. In his will he gave us funds which we believe will exceed \$1,500,000. He will be long remembered by everyone interested in the Art Institute.

Everett D. Graff, who preceded me as President of the Art Institute, died suddenly last March while on a trip to Rome. In 1944 he became a member of the Board and served for years on our Painting Committee. A generous donor, he was Vice Chairman of the Emergency Fund campaign in 1952, and served as President from 1955 to 1958, initiating many of the early steps in our expansion and construction program. His wise counsel will be greatly missed.

In January we lost another distinguished Trustee and collector in Samuel A. Marx, whose association with the Art Institute began in 1917. An outstanding architect and an able artist in his own right, he was also a generous contributor and thoughtfully remembers us in his will. We shall miss him greatly.

The Art Institute suffered a grievous blow in the sudden death of Mrs. Orin Ludlow, better known to us in the Art Institute as Mary Ann Warner, for years the inspired and successful head of our restaurants. She enjoyed a national reputation for creative ability, management efficiency, and good food. Not only was she efficient in the broad and important confines of her own responsibilities, but she was a real leader, and made a tremendous contribution to the morale of the employees of the Art Institute. Her character and ability literally shone in her face. The large attendance at her funeral services was a great tribute and an indication of the high esteem in which she was held.

So the year just closed, while one of great accomplishment, had its aspects of sadness too. And yet while we mourn these friends, the memory of the great contribution they made to the institution we love so much will help all of us carry on with the same loyalty and efficiency with which each of them served the Art Institute.

I deeply appreciate the help received from so many many people, and on behalf of the Trustees, I thank the staff and the devoted friends of the Art Institute for all they have done this past year.

WILLIAM McCORMICK BLAIR, President

On the facing page: *Portrait of Charles Gounod*, by Ingres. Pencil, 1841, 11 3/4 x 9 5/8 inches. Gift of Charles Deering McCormick, Brooks McCormick and Roger McCormick. 64.77



On the stage from a production of *A Midsummer Night's Dream*.

Without question the most signal accomplishment of the year was the opening of the long needed Junior Museum, with the ever increasing awareness of the teachers and parents that an early exposure to original works of art is essential to the child's development. The traffic problem within the Art Institute had become acute, especially in the morning hours when most school groups visit the museum. With the creation of a Junior Museum these groups, which hitherto gathered in the entrance hall, now have their own center for orientation before proceeding to the main galleries. Although no new space was added to accommodate the Junior Museum, a hitherto lackluster area in the lower lobby consisting of some 14,500 square feet has been transformed into an inviting and colorful series of galleries, studios, auditorium, library, picnic room and offices, all designed for the use of our young visitors. Credit for this major undertaking must again be given to the Woman's Board of The Art Institute and, particularly, to Mrs. Suzette Morton Zurcher, the Junior League of Chicago, and last but by no means least to the careful planning provided by the Department of Museum Education. That such an educational function was executed with great taste and imagination, and without condescension to the varying ages of its users, credit must be given to Chicago architect Arthur Myhrum.

The season just concluded at the Kenneth Sawyer Goodman Memorial Theatre can only be described as artistically and educationally the most successful in its history. A highlight was the arrival of that great actress, Eugenie Leontovich, who, by joining the staff of the School of Drama, established a record of interest with the theatre-going public and with the students. Eugenie Leontovich not only directed the splendid production of Chekhov's *The Three Sisters*, but also starred in the title role of Bertolt Brecht's *Mother Courage*. Her performance in this formidable role transcended the difficult ambiguities of the epic theatre to present a prototype of human endurance, a performance that occasioned national attention for the production and the policies and work of Goodman. The season was no less memorable as it marked the return for the third time to Goodman of Morris Carnovsky where he rendered for us a splendid performance of *King Lear*, giving many of us a performance of noble and passionate intensity which had never been surpassed in the history of Goodman. Following his visit to Chicago Mr. Carnovsky traveled to the west coast to repeat his magnificent interpretation of Lear to enthusiastic audiences. Patricia Jessel came to us from England to give a wise and witty performance in George Bernard Shaw's *The Millionairess*. Peggy Wood recreated the role of Amanda in *The Glass Menagerie*, to commemorate the twentieth anniversary of

On the facing page: Top, scene from Goodman Theatre's production of "Mother Courage" with Eugenie Leontovich in the title role. Bottom, Morris Carnovsky in the closing moments of his performance of King Lear.



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the original production of the Tennessee Williams play at Chicago's Civic Theatre. A production of *A Far Country*, starring William Smithers, brought, with great verisimilitude, an incident in the life of Sigmund Freud into sharp dramatic focus.

The Goodman's Children's Theatre continued to play to standing room only on Saturdays and Sundays and two of its productions toured in Illinois as part of a children's theatre season. As in previous years, television programs appeared regularly on WTTW featuring scenes from Children's Theatre productions. Notable and new during this last season was a documentary television program of *The Making of a Mask*, filmed by the National Broadcasting Company and containing remarkable material covering the planning, creating and the performance of Carnovsky's *King Lear*. This program seen by a wide audience gave a vivid and dramatic portrayal of a Goodman production. As part of its policy of bringing outstanding theatrical attractions to the Goodman, The Royal Shakespeare Company's production of *The Hollow Crown* played nine performances in February. The total attendance at The Goodman Theatre during the 1963-64 season was 144,200. Credit for the most successful season in its history is due in large part to John Reich, Head of Production, and to the able management furnished by Miss Anne Nicholson.

The most significant development in the Schools of the Art Institute was undoubtedly the approval given by the School Committee and the Institute's Board of Trustees to the merger of the School of Drama class programs with the educational activities of the School of Fine and Industrial Arts. The combining of these educational activities is designed to unify the programs offered at college level by The Art Institute of Chicago and to fulfill a long standing recommendation made by the North Central Association of Secondary Schools and Colleges, the body responsible for the accreditation of schools in this area. The detailed planning necessary for such a far reaching step was ably handled by Dean Norman Boothby, Associate Dean Carolyn Howlett and Charles McGaw, Head of Education in the Goodman School of Drama. To them must also go the credit for the new combined catalogue of the schools. This recently published work reflects the soundness of this decision and presents a program of extended schedules which allow students in every department greater opportunities for the fulfillment of their requirements. That the Schools of the Art Institute was singled out by the Ford Foundation to receive the largest grant awarded to any independent art school in the country is, without doubt, the second most important event of the current fiscal year. Enrollment has once again increased; the greatest change being reflected in the evening classes offered to adults, with an increase of 219 additionally registered, and in the summer sessions where the adult increase was 220, and the increase in the Junior School 244. The total of all enrollment in the Schools of the Art Institute, which for the first time included those of the School of Drama, was 7,935. Established some three years ago, the Placement Office of the Schools of the Art Institute has during the past year responded to 1,456 requests from employers and succeeded in placing in temporary or permanent positions 461 students and Alumni of the Schools of the Art Institute. The program of bringing visiting artists to the Schools of the Art Institute has again been continued this year with the ceramicist Juanita May from Florida, the sculptor Xavier Corbero from Barcelona, and interior designer Ake Huldt from Stockholm.

Arranged during the year of 1963-64 is the completion of a plan to effect a series of annual faculty exchanges with several important schools of art and design in Europe. The fruit of a recent trip to Europe made by the Director of Administration and the Dean of the Schools succeeded in accomplishing the first

On the facing page: Top, view of the exhibition *Yakutat South, Indian Art of the Northwest Coast*, held in Morton Wing. Bottom, the 67th Annual Exhibition of American Painting and Sculpture in Gundersen Hall.

RUSSELL FISCHER



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exchange which will take place in the year 1964-65. Douglas Craft, a painter on the faculty of the School of the Art Institute, will be going to the Royal College of Art, London, England, in exchange for the well-known English sculptor, Bernard Meadows, who will be the artist in residence at The Art Institute in Chicago. In both instances the works of the visiting teachers will be seen in an exhibition to be arranged in the respective institutions. Other exchanges will follow with the Konstfackssolan in Stockholm and with the Kunstgewerbeschule in Zurich. During the year the program of guest lecturers, critics, and the School's participation in selected contests has continued to grow and to strengthen our reputation. More than a dozen visiting scholars met with our students and, once again, the *Daily News* made available a Fellowship to a graduating student in the Department of Fashion Design. In addition, eight Foreign Travel Fellowships were awarded. The students in the Junior School, under the unflagging attention of Edith Jane Cassady, received a special citation for their imaginative designs in an international competition for playground equipment. With the merger of the Schools of the Art Institute a new Office of Admissions has been established under the direction of John Duncan, who comes to us from Lynchburg, Virginia, where for some years he has been directing that city's Art Center. The school year was marked by a new and exciting venture, that of making a series of teaching films. With the first of a projected series in the Fine Arts field early this spring, this project brings to fruition a long hoped for ambition of the schools and will, it is confidently believed, do much to make The Art Institute's unique resources available to a nationwide audience. At this year's Commencement Exercises held on June 12, 157 undergraduate and 39 graduate students received degrees. The faculty and staff of the School of the Art Institute can be justifiably proud of this year's gains and accomplishments.

The Burnham and Ryerson Libraries have shown a remarkable increase in attendance and use and Miss Ruth Schoneman, Librarian, and her staff are to be complimented on the way in which the resources and facilities under her control have continued to expand. With the allocation of areas on the ground floor to the Junior Museum, it was possible to create much needed stack room space and for the first time in more than a decade to house all the reference material, which had been stored in the Midwest Library, within the Art Institute. In these days of continually rising costs, it reflects to the credit of the Librarian that under her able guidance our libraries have been able to continue to acquire important volumes, special collections of books and pamphlets. It is this unceasing attention to acquisitions within the field of Fine Arts that has made and continues to keep up the reputation of our libraries as one of the best sources for the study of art history in the Midwest.

The Museum Registrar, Mrs. Margaret Bush, and staff of the Archives Department have been as busy as ever during the year with a very active program of accessions, loans and exhibitions but have, with the assistance of Mr. Rafael Fernandez, been able to continue with the inventory of the complete collection within the Art Institute.

The Publicity Department, under the direction of Martha Bennett King, has been particularly active during this busy year. The department has grown into a friendly and cooperative clearing house for all kinds of information on the work and programs of the Art Institute, and the public is kept informed not only through the newspapers, but also television, radio, magazines, and posters tell the Art Institute story to a larger and larger audience.

Credit for the planning and stocking of the new sales counter in the Junior Museum must go to Mr. Ralph Weil, Manager of the Museum Store. This new addition to the Institute displays an attractive choice of books and other objects,

On the facing page: Top, view of the exhibition in memory of Russell Tyson. Bottom, the Chicago Collectors Exhibition held in the Morton Wing.



Above: Interior: *The Sultana Taking Coffee in the Harem*,
by Francesco Guardi. Oil, 18 x 25 inches.
Gift of Mrs. Joseph Regenstein. 64.243

Opposite: Bust of Turgot, by Jean Antoine Houdon.
Plaster, 1778. Edward E. Ayer Fund. 64.198

collected from many parts of the world, of special interest to young people.

The Security Department under the able supervision of Mr. Bernard A. Duffy has once again admirably discharged its serious responsibility of protecting the priceless objects which go to make up the wealth of this great institution. The electronic protection system installed some years ago—that not-so-silent sentry which stands guard over the entire institution—continues to perform admirable service and relieves those of us who bear the constant responsibility from undue nocturnal anxiety.

The Superintendent of Maintenance, Mr. Harold Buddenbohm, and his able staff and the crews under his supervision have once again been equal to the task of housekeeping the vast areas within the Art Institute that last year were visited by just over 1,600,000 people. They also are to be highly commended for the skillful handling of the continued program of rehabilitation which goes forward so smoothly on a day by day basis.

Membership continues to enjoy impressive growth. By June 30 a new record total of 29,151 Members were enrolled in the great Art Institute family, an increase of 1,009 over last year. The total includes 14,889 Annual Members, 13,676 Life Members, 353 Governing Life Members, 196 Honorary Life Members, and 37 Honorary Governing Life Members. For this steady growth of Membership over the past nine years credit must again be given to Richard Trenbeth, Head of Development, and especial mention be made also of the work done by two of our staunchest veterans: Miss Fern Gardner, Manager of Membership, and her co-worker, Miss Julia Noon.

Six Governing Life Members and four Honorary Governing Life Members were elected during the year. New Governing Life Members included Mrs. Donald B. Douglas, Mrs. John T. Landreth, Mrs. Donald M. McPherson (deceased), Mrs. Willis D. Nance, Lyle M. Spencer, and Mrs. J. Harris Ward. New Honorary Governing Life Members are Mr. and Mrs. Paul J. Bruning, Sterling Morton Hamill, and Mrs. John J. Herrmann, Jr.

The Annual Membership fee still remains one of the greatest bargains of our affluent age: \$10 a year for those who enrolled before January 1, 1959, and who renew each year without interruption. The \$10 reduced fee is also extended to members of the Community Associates of the Woman's Board. New Annual Members and those who do not renew consecutively now pay \$12.50 a year. The Life Membership fee is \$200. Governing Life Membership, an elective position requires action by the Board of Trustees, and a fee of \$500 in addition to a Life Membership, or a total of \$700.

Once again we must offer our heartfelt thanks to the many donors to our Annual Contributors Fund. Ever increasing attendance to the Art Institute and expanded programs making use of new and rehabilitated areas require a strong, steady growth in voluntary giving toward the operating budget of the Institute. Your unrestricted gifts set a new ten-year record this year as 3,103 contributors gave \$342,717.73, an increase of 472 donors and \$9,049.36 over the year before.

The Food Service Department continued to cater to an ever widening attendance and its staff is to be complimented on the high level of service which it consistently maintains.

At this time of writing the staff of the Art Institute and countless thousands of Chicagoans will, I know, join with us in mourning the untimely death of Mary Ann Warner (Mrs. Orin Ludlow), who, for the past twenty-five years, has steadily built up to the highest pinnacle our food service. Not only has the Institute lost one of its most devoted employees, but each and every one of us will grieve the loss of a very dear friend.

ALLAN McNAB, *Director of Administration*





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Each year is busier than the year before in the Museum. We thought we had reached a summit of activity last year with the Versailles exhibition, but we had not. Three major projects beyond a normal year's activities absorbed time and collective energy: these were the exhibition of the finest of our drawings at Wildenstein's, New York, the opening of the Junior Museum, and the beginning of the reinstallation of our decorative arts collection.

The first of these projects was the prestigious advertising of our wealth to our friends in New York. The exhibition received glowing notices in the *New York Times*, *Art News*, and the *Saturday Review*, and, above all, it was a noble tribute to the donors who have made for us, during the last generation, one of the few great drawing collections in America. This was aptly noted by the correspondent of the *Times*, London, who wrote: "Europeans rather casually tend to assume that a great American museum like the Art Institute is measurelessly rich. This is not the case. Most of the drawings on view . . . have come to Chicago through the generosity of a small group of private donors . . . It argues for a kind of community pride which it would be difficult to find over here." The staff members of the Department gave more than a hard year of preparation, and they deserve the greatest credit for making the exhibition a dazzling one.

The opening of the Junior Museum brought to fruition a project long in mind. Here we salute the members of the Woman's Board, particularly Mrs. Morton Zurcher and Mrs. Edward Petersen and her Committee, as well as the contributors and the Chicago Junior League, who all helped make a dream into a wonderful reality. The staff of Museum Education deserves the highest tribute for putting this dream into working order. (Without the contribution of Allan McNab and his staff, we never could have opened.) We now are discovering the possibilities of our new adjunct.

Members of the Advisory Committee on Decorative Arts had long felt the need for re-presenting our holdings. After a long study, done with the Committee's help, the staff set about the project which is being accomplished with the help of such continuing donors as Mrs. C. Phillip Miller, Mrs. James Ward Thorne, Mr. and Mrs. Henry C. Woods, Mr. and Mrs. Frank H. Woods, and our Honorary President, Robert Allerton.

The season opened with the distinguished *Chicago Collectors* exhibition, sponsored by the Men's Council, its first project and an exciting one. It featured treasures unknown before, not only to the public, but in many cases to the staff. The *Decade of the Armory Show* (from the Whitney Museum) was fascinating commentary upon some of our own pictures which came from the original exhibition. We honored the centenary of Toulouse-Lautrec by showing all our paintings and drawings and a generous selection of our prints by him. The Francis Bacon retrospective exhibition (organized by the Guggenheim Museum)

On the facing page: Top, from left to right, Mrs. Ernest Benkert, Mrs. Frank H. Woods, Harold Joachim, Mrs. William McCormick Blair, William McCormick Blair, and Mrs. Gilbert W. Chapman at the gala preview of Master Drawings of The Art Institute of Chicago, held at Wildenstein Galleries. Bottom left, Mrs. Edward S. Petersen, William McCormick Blair, and Lois Raasch at the opening of the Junior Museum; right, Mrs. William McCormick Blair, Mrs. Suzette Morton Zurcher, and Mrs. C. Phillip Miller view the Margaret Blake Court in the newly opened Junior Museum.



Above: *The Virgin and Child with Saints John and Anne*,
by Jacques Blanchard (1600-1638). Oil, 37 x 48 inches.
Gift of Sam Salz. 63.43

Opposite: *Door boss in the form of a mask of a satyr*.
Bronze, North Italian of about 1580.
Gift of Mr. and Mrs. Chester D. Tripp. 63.1117

received an unexpectedly warm reception. The 67th Annual American Exhibition concluded a three-year examination of trends; the next in the series is planned once more to be a comprehensive view. The year's great exhibition was *Yakutat South: Indian Art of the Northwest Coast*. This was an amazing assemblage of the finest available material. The installation managed to evoke the magic of the shore woodlands of the Pacific without false notes, and the catalogue will stand for a long while as a definitive guide. An exhibition of sixty works by Villon was shown through spring and summer of this year in the Print Galleries. Another popular exhibition was assembled from the water colors, prints, and color-plate books from the collection given by Mrs. James Ward Thorne. *The Second Biennial of Prints, Drawings and Water Colors by Illinois Artists* was held in March of 1964. Other departmental exhibitions were held and augmented the larger exhibition program.

There have been important gifts to the Department of Painting and Sculpture. Among older schools are a *grisaille* oil by van Dyck, *Flight into Egypt*, given by Mrs. Michael W. Straus, a beautiful Blanchard, *Virgin, Child, SS. John and Anne*, from Sam Salz, a fine Zoffany portrait, *Lady Stanley*, from Mr. and Mrs. Robert Andrew Brown, Copley's *Sir John Moore* from Mrs. Hermon Dunlap Smith, and *The Adoration of the Shepherds* by Natale Schiavone (probably unique outside of Italy), from Mr. and Mrs. Morris I. Kaplan. Exceptionally outstanding are two Guardi oils, *Outskirts of Venice* and *Interior: the Sultana*, from Mrs. Joseph Regenstein. Mrs. Daniel Huger gave a pair of wood statues, *SS. Florian and George*, eighteenth century, Austrian. Important nineteenth century paintings came to us by gift. Among these are Monet's *Etrete* from Mrs. John H. Winterbotham, and his *Water Lilies* from Mr. and Mrs. Edward Morris; these help to make our Monet collection one of the two finest in America. Mrs. Clive Runnells added (through her Restricted Fund) a *Still-life, Roses* by Fantin-Latour and a Pissarro *Landscape*. Marshall Field, Jr. gave a *Snowscape* by Pissarro. Mr. and Mrs. Arthur M. Wood gave percentage interests in the great Degas, *Dancers Preparing for the Ballet*. Mr. and Mrs. Chauncey B. Borland gave percentage interests in several nineteenth century works, among which Monet's *Rocks at Belle-Isle* and a Sisley *Landscape* are outstanding. Mrs. William McCormick Blair increased our Gari Melchers collection with his portrait of her mother, Mrs. Joseph T. Bowen. The Estate of Chester Dale presented a *Seascape* by Albert Pinkham Ryder and *The Race Track* by Pène Du Bois.

Among gifts of contemporary art are Giacometti's bronze, *The Couple*, from Mrs. Harry L. Winston. The Estate of Mary MacDonald Ludgin gave Rattner's *Descent from the Cross*. Edgar Kaufmann, Jr., gave Carl Morris's *Islands*. Mrs. Huger gave Calder's delightful and rare wire sculpture, *John D. Rockefeller*. The L. Lewis Cohen Foundation gave the money to buy Langlais's *Animal Farm*. James Brown IV gave Kazuki's *Two Goats*. Other gifts included the following: Dufy's *Mechanical Piano* (oil) and Bonnard's *Spring Frolic* (bronze) from the Estate of Grant J. Pick; Abram Poole's *Mrs. George Schlee* (oil) from Mrs. Poole by exchange; Le Corbusier's *Abstract Composition* (oil) and Sintenis's *Rearing Colt* from the Estate of Mrs. Hedwig B. Schniewind, and Chadwick's *Beast Number 1, 1955* (iron and composition) from Richard Veit.

Purchases for the older collection have been small in number and high in quality: they included a pair of marble *Theological Virtues*, Italian, c. 1380, (Wirt D. Walker fund), a pair of bronze busts by the French sculptor, Cordier, (Ada Turnbull Hertle fund), a Florentine Mannerist *Allegory of St. Jerome*, in oils, *Venus and Cupid* by Alessandro Turchi (Charles H. and Mary F. S. Worcester Collection Fund), a Giuseppe Cades sketch in oils for his Villa Borghese ceiling, from the Worcester Sketch Fund. Among the contemporary purchases Eric





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Straus, 63.

Grate's granite group, *Ritual Dance*, Jack Youngerman's *Delfina II*, and Elmer Bischoff's *Blue Clouds* were bought from the Mary and Leigh B. Block Fund for Acquisitions. An untitled sculpture by Higgins was bought from the William E. Hartmann fund; Matta's bronze, *Couple IV*, through the Ada Turnbull Hertle Fund; and Burgoine Diller's *First Theme*, through the Wilson L. Mead Fund. The Ford Foundation bought from the 67th American Exhibition and gave us John Mason's *Black and Brown Totem* and Jules Olitski's *Born in Snovsk*. The outstanding contemporary purchase was Balthus's *Patience*, 1943, added to the Joseph Winterbotham Collection from the Winterbotham Fund; it is one of this painter's truly haunting works. Other purchases have included these: Diller, *First Theme*, 1962 (oil), Wilson L. Mead Fund; Anuszkiewicz, *Solution and Separation*, Ada S. Garrett Purchase Prize; Cannon's *They mean nothing . . .*, Cyrus McCormick Fund; Gill's *John Wayne Diptych*, Watson F. Blair Purchase Prize; Lanyon's *Fregene*, Pauline Palmer Purchase Prize. One-hundred-thirty-nine objects passed through the conservation laboratory during the year; of these, thirteen paintings and three pieces of sculpture received major treatment.

As seems so happily customary, the Department of Prints and Drawings had another banner year for acquisitions. The oldest drawing acquired, van Goyen's *View of The Hague* came through a gift of Mrs. C. Phillip Miller and the Edward E. Ayer Fund. Gifts from the Joseph and Helen Regenstein Foundation enabled us to buy *The Old Savoyard* by the greatest draughtsman of eighteenth century France, Watteau—this page is of a power to recall Rembrandt—and another Watteau, *Landscape with Castle*. Mrs. Regenstein gave three landscapes in gouache by Moreau. Other eighteenth century French drawings include brilliant pieces by Pajou (Worcester Sketch Fund), Hubert Robert (Print and Drawing Purchase Fund), and Boilly (Worcester Sketch Fund). An altar design by Juvara was bought from funds given by Mr. and Mrs. Henry C. Woods, and Mr. and Mrs. William O. Hunt gave money for a Novelli ceiling study. Charles Deering McCormick, Brooks McCormick, and Roger McCormick gave a famous pair of portrait drawings by Ingres, *Gounod and his Wife*; these gloriously crown our group of Ingres portrait drawings. Two important Delacroix drawings were bought: *The Old Bridge* (Olivia Shaler Swan Fund) and *The Military Hospital of 1828* (Worcester Sketch Fund). The Regenstein Foundation gave funds to buy what is surely Manet's most enchanting water color, a *Portrait of Berthe Morisot Holding a Fan* (illustrated on the cover). Mr. and Mrs. Raymond J. Horowitz gave a lively pencil sketch, *Seated Girl*, by Berthe Morisot herself. Marshall Field, Jr. gave a water color by Cézanne, *Mme. Ste. Victoire*, and Justin K. Thannhauser gave a Cézanne pencil view of *L'Estaque*. The Regenstein Foundation gave the money to acquire a fascinating gouache by Vuillard, *Evening in the Gardens of the Alcazar*. Non-French works from the nineteenth century include a wonderful Winslow Homer water color, *For to be a Farmer's Boy*, given in memory of Edward Carson Waller, an Inness water color *Landscape* given by Dr. John J. Ireland, a series of twelve watercolors by Pinelli, *The Adventures of Telemachus*, bought from the Wirt D. Walker Fund, and a water color, *Christ in the Desert*, by the German Romantic, Schnorr von Carolsfield, bought from the Olivia Shaler Swan Fund. Important additions were made of twentieth century drawings. Mrs. Tiffany Blake gave a fine Matisse of 1914, *Portrait of Elsa Glaser*, and Frank Brookes Hubachek gave *La Table Servie* of 1912 by Villon, as well as a Forain *Self-portrait* and a Steinlen *Portrait of Forain*. Two works by Max Beckmann came to us by gift: *The Bathers* from Mr. and Mrs. Stanley M. Freehling, and a *Portrait* from Dr. Ireland. The Kunstadter Family Foundation gave funds with which to buy a large pastel, *Two Nudes*, by Kirchner. Dennis Adrian gave a *Self-Portrait* by Corinth, (as well as a

On the facing page: *Flight into Egypt*, by Anthony van Dyck. Oil on panel, 17½ x 12½ inches. Gift of Mrs. Michael W. Straus. 63.44



Above: *Patience*, by Balthus. Oil, 1943, 63 $\frac{3}{8}$ x 64 $\frac{1}{2}$ inches. The Joseph Winterbotham Collection. 64.177

large group of prints). A fine landscape by Nolde was bought through the Mary MacDonald Ludgin Memorial Fund. Two Matta drawings were bought with a restricted gift from Joseph Randall Shapiro. Members of the advisory committee gave funds to augment the Ada Turnbull Hertle Fund with which to buy a major drawing by Gorky. The Society for Contemporary American Art gave seven drawings from its exhibition of a year ago: works by Barnes, Bontecou, Cohen, Golub, Oliveira, L. P. Smith, and Vicente. Only a few of the outstanding new prints can be mentioned here. One of the greatest fifteenth century engravings, Schongauer's *Christ Carrying the Cross*, in a superlative impression, was bought through the Kate S. Buckingham Fund. Two rare Daumier lithographs were bought from funds given by Mrs. Sterling Morton to the Carter H. Harrison Memorial Fund. The only extant blue impression of Picasso's famous *Frugal Repast* was also bought through the Buckingham Fund. A rare Matisse *Self-portrait* lithograph was bought with funds given by Mrs. Homer Hargrave. Mr. Hubachek added seventeen pieces to our group by Villon which, thanks to him, is one of our great assets. The number of accessions by gift, bequest, or purchase totaled three hundred and nine items.

Eighty-seven photographs were given by Fred H. Beckman, Mrs. Everett Kovler, Louise Lutz, Inge Morath, Edward C. Porter, Aaron Siskind, Charles Swedlund, and Robert Earl Wilson. Eight hundred and fifteen prints were bought from funds which were contributed by the Mary and Leigh B. Block Charitable Fund, Inc., Mrs. Gerard Cole, George H. Dapples (in memory of Thorne Donnelley), Mrs. Mary Morris Diamond, Mildred Glueck, Samuel W. Kipnis, Mrs. Kovler, Mr. Porter, the Joseph and Helen Regenstein Foundation, and Mrs. James Ward Thorne.

The Department of Oriental Art acquired one hundred and sixty-two items which included almost every major area. Through the Buckingham Fund came a fine ninth century Jain stone piece. Mr. and Mrs. Philip Pinsof completed their gift of fifty-six notable pieces of lacquer from China, Korea, and Japan. Mr. and Mrs. Harry H. Blum presented a monumental wooden *Kuan-yin* from the Ming dynasty. Mr. and Mrs. James W. Alsdorf gave a superbly cast bronze *Kuan-yin* with silver inlays, also from the Ming period, as well as a fine Siamese statuette of a *Seated Buddha* in silver. Robert Allerton, through funds given by him, provided a large and handsome Jomon pottery jar, made just before the Christian Era, a type of Japanese art not previously in the collection. A pair of fine, fourteenth century, six-fold screens, painted and gilded on a dark blue ground and representing various aspects of Amida and associated figures from the Buddhist pantheon, were bought through a gift from the Joseph and Helen Regenstein Foundation, which also provided funds to buy a fine, seventeenth century, gourd-shaped ewer of the Japanese ware known as Kakiemon. A gift from the David T. Siegel Foundation enabled us to acquire a rare pair of Japanese hanging scrolls by Shojo Shokado (1584-1639). Chester D. Tripp gave a fifteenth century landscape in the style of Sesshu. Mr. and Mrs. Harold G. Henderson enriched our collection of Japanese prints. Mrs. Tiffany Blake thoughtfully added to our classical collection with the Hellenistic marble female figure from a stele which she lent to us some years ago. And one of our greatest gifts was the generous and superb bequest of works of art from the late Russell Tyson, our great benefactor and longtime chairman of the advisory committee. Another committee member and generous benefactor, Mrs. Joseph L. Valentine, was also lost to us through death.

Important new material was added in the decorative arts. A major piece of English baroque silver, a gilded ewer, dated 1671, and given by Charles II to Frances Teresa Stuart, was bought from the Richard T. Crane, Jr. Memorial



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Fund Income. Mr. and Mrs. Henry C. Woods most generously enabled us to buy a fine English center table made after a design by Thomas Hope. A *Triumph of Psyche*, a handsome bronze group by Bertos, done early in the eighteenth century, was bought through the Elizabeth R. Vaughan Fund Income; a familiar design in bronze, attributed to Susini after Gianbologna and the antique, *Lion attacking a Horse*, was bought with the Bessie Bennett Fund Income. An imposing, mid-twelfth century stone corbel, probably from Roussillon, was added to the Lucy Maud Buckingham Collection. Three important American miniatures came through a fund established by the late Mary Louise Stevenson. Dr. and Mrs. Andrew G. Bustin continued to augment our European porcelain with pieces of Frankenthal, Meissen, and Vienna ware. Mrs. Laurance Armour made it possible to buy, in memory of her mother, a fine, early eighteenth century English desk. Mrs. Reuben Trane gave two superb English armchairs in the rococo style. The Solomon A. Smith Charitable Trust made it possible to buy a late Empire French flower table, and the Alschuler Philanthropic Fund, Inc., Mrs. Francise Clow Thayer, and Mary Louise Womer enabled us to buy three Natzler ceramics. One of the pleasantest additions to the department has been the completion of a second garden done for us by the Kenilworth Garden Club; its focal point is an 18th century French fountain given by Mr. and Mrs. Leopold Blumka in memory of President Kennedy. Mrs. James Ward Thorne gave funds for a William IV chandelier. Mrs. Albert Beveridge gave a Louis XVI style clock base. The total number of departmental accessions was one hundred and twenty items.

The Textile Department acquired forty-three items. Mrs. Armour made another gift in her mother's memory in order to buy a fine Charles II shell and needlework mirror. Mrs. Chauncey B. Borland gave money to buy two seventeenth century, English crewel work panels, and a third was acquired through Mrs. Howell B. Erminger's generosity. The Illinois Chapter of the American Interior Designers presented an Irish, eighteenth century printed cotton.

The collection of the Department of Primitive Art continued to grow. Mr. and Mrs. James W. Alsdorf strengthened our Mexican ceramics and Congolese sculpture collections. Mr. and Mrs. Herbert Baker gave African and Melanesian material, and Mr. and Mrs. Everett McNear gave a fine animal mask. Mrs. Suzette M. Zurich gave us money to buy a superb Mayan plate, and Winter and Hirsch, Inc. gave funds to buy a Yoruba mask. A spectacular gold Peruvian knife was bought through the Mr. and Mrs. Samuel A. Marx Fund and the Ada Turnbull Hertle Fund. Forty-two items, in all, were added.

Greatly increased activity in the Department of Museum Education resulted with the opening of the Junior Museum, which makes possible an orderly increase in the number of school groups which come to us. More than 97,000 people participated in our various programs. New programs were added to our regular three, free gallery talks weekly. A twenty-four week subscription series devoted to the Great Galleries of Europe was oversubscribed in three days, and a second series was added; four members of the staff were in Europe to gather material for the series. Two other subscription series were added, and the film series continued as usual. A new program for the Catholic Adult Education Center was inaugurated. Our volunteer program of staff assistants is of tremendous help in the department; the assistants participated in more than a thousand lectures for children during the past year, and we continue in the debt of our own Woman's Board and the Junior League of Chicago, Inc. which sponsors this program.

Finally, I must thank our professional staff again for the help unstintingly given to make the year's work so successful.

JOHN MAXON, Director of Fine Arts

On the facing page: *Bathers*, by Max Beckmann.

Pastel and gouache.

Gift of Mr. and Mrs. Stanley M. Freehling. 64.202

Below: *The Couple*, by Alberto Giacometti, 1926.

Bronze, 23½ inches high, 15 wide.

Gift of Mr. and Mrs. Harry L. Winston. 64.198





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During the past year the major opus of my talented predecessor, Mrs. Suzette Morton Zurcher, and of the Advisory Committee on Children's Activities under the direction of Mrs. Edward S. Petersen, came to fruition. This is the beautiful new Junior Museum, the result of a most happy collaboration between our Board and the Junior League of Chicago. The February 13 preview opening for educators, museum personnel and Art Institute "family" was headed by Mrs. Zurcher, and guests heard a dedicatory address by Lucius Battle, Assistant Secretary of State for Cultural Affairs. On February 15 the Junior Museum opened its doors to a flood of delighted children whose entertainment was planned by a lively and imaginative committee of Junior Leaguers and Board members headed by Mrs. Wesley M. Dixon, Jr. The educational program conducted by the Art Institute's Department of Museum Education, films, a library, sales counter, picnic room, the court with a rain tree fountain for pure contemplative enjoyment, a color and light display, and a tremendous revolving world globe combine to keep attendance during the school year at a monthly average of over 50,000.

Our Community Associates, who enrich the Art Institute by their own *esprit* as much as by their special gifts to Woman's Board projects and their active membership drives, have increased their number to eight with the addition of a new group in Wheaton. In accomplishing this, Mrs. Maurice Pollak, the chairman, has had the active cooperation of seasoned Associates from the surrounding area.

Mrs. Samuel S. Greeley, who heads the Art Rental and Sales Gallery as it goes into its tenth year, has reported an astonishing \$40,000 paid to Chicago artists during the past year. Because of her wide acquaintance with local artists she was asked to be hostess for the tea given by the Woman's Board to honor those artists whose work was selected for the Annual Exhibition by Artists of Chicago and Vicinity.

This is only one of the many events scheduled by Mrs. Leigh B. Block's Entertainment Committee during the past months. Our 75 volunteer Staff Assistants were likewise honored, as were the new Members of the Art Institute with their husbands or wives. We also played hostess to visiting museum groups from Kansas City and Toronto, and gave dinner parties for visiting speakers and juries, as well as for the lenders, curators, and distinguished friends of the Art Institute preceding the Indian Art of the Northwest Coast exhibition.

Not content with simply staying home and receiving guests, our board, under the guidance of Mrs. Wesley M. Dixon, took a flying trip in May to Minneapolis to visit their two fine museums and several private collections.

A successful money-raising venture was dropped into our willing laps by Marshall Field & Co. when the firm offered us their spring Import Fashion Show at the Sheraton-Blackstone. From this agreeable interlude the chairman, Mrs. James M. Alter, turned over nearly \$4,000.

The coming year, in addition to the continuation of ventures tried and proven, promises a somewhat new direction, linking us still more closely with the greater Chicago community.

On the facing page: Top, a school group in the Sol and Celia Hamerman Gallery of the Junior Museum. John W. Parker leads the discussion on the Monet painting. Bottom, view of Margaret Blake Court.

MARY VAN ETEN WARD, President, *The Woman's Board*

Report of the President of the Men's Council

During the course of the past year the Men's Council continued an intensive indoctrination program concerned with the activities and properties of The Art Institute. Under the tutelage of the staff many familiar and unfamiliar areas were explored and discussed.

The highlight of our year was the assemblage of the Chicago Collectors' show. This exhibition was conceived (and presented) by the Men's Council as its first major project, designed to explore the scope and richness of Chicago private collections. Our members assisted the curators in securing objects and in all other phases of preparation. We assisted in preparing the catalogue and were hosts at a dinner for the collectors who lent.

This spring we had the pleasure of receiving, with members of the Woman's Board, a group of young collectors from Kansas City affiliated with the William Rockhill Nelson Gallery of Art. An energetic weekend was centered around a visit to the Art Institute and a tour of many of the private collections in Chicago and its suburbs. We hope to continue this sort of activity in order to develop a closer association with neighboring museums.

During the year several new members were added to the Men's Council. They are Charles C. Haffner III, Charles F. Murphy, Jr., Arnold S. Root, C. Carter Smith Jr., and Gene R. Summers.

The Men's Council is now three years old, and its members look forward to even more active and challenging years ahead.

STANLEY M. FREEHLING, *President, Men's Council*

Report of the Treasurer

It is a pleasure to report that the fiscal year ended June 30, 1964 was a successful one for The Art Institute of Chicago. We were able to complete the year with a small surplus, and at the same time were able to make appropriations for deferred maintenance in the amount of \$179,000.

The Condensed Statement of Current Income and Expenditures on the opposite page shows a comparison of this year's operations with those of the fiscal year ended June 30, 1963.

Although total income was less than the prior fiscal year, income increased in all but two areas. The large reduction in income from exhibitions and catalogues was due to the popularity of the Treasures of Versailles exhibition presented in the prior fiscal year. Exhibitions in the current year, although well attended, could not match the tremendous support of that exhibition. Of particular note was the increase in the Goodman Theatre ticket sales, which reflects the success of productions during the current season. Gains were also achieved in annual memberships and annual contributors income. It is indeed gratifying to have these indications of increased public support. Tuitions and fees of the School also showed a sizable increase, reflecting larger enrollment.

Expenditures decreased slightly more than income, again reflecting the absence of an exhibition comparable to the Versailles exhibition.

In view of the small operating surplus, no current funds were allotted for art purchases, but gifts, bequests, and endowment income designated by the donors for this purpose resulted in additions to our collections in excess of \$723,000.

EDWARD BYRON SMITH, *Treasurer*

Condensed Statement of Current Income and Expenditures

FOR THE YEARS ENDED JUNE 30, 1964 AND 1963 AND COMPARISON

<i>Income</i>	1964	1963	<i>Increase (Decrease)</i>
Endowment income	\$ 912,903	\$ 900,708	\$ 12,195
Auxiliary activities—restaurant and stores	790,412	800,753	(10,341)
School tuitions and fees	750,779	730,347	20,432
Chicago Park District tax levy	361,016	360,208	808
Annual contributors	342,718	333,668	9,050
Exhibitions and catalogues	38,055	224,421	(186,366)
Annual memberships	171,368	158,181	13,187
Theatre ticket sales	208,667	152,647	56,020
Miscellaneous	55,041	45,827	9,214
<i>Total Income</i>	<u>3,630,959</u>	<u>3,706,760</u>	<u>(75,801)</u>
 <i>Expenditures</i>			
Educational—curatorial, exhibitions, faculty, etc.	1,005,574	1,148,714	(143,140)
Maintenance and security	826,642	790,091	36,551
General—administration, school, and theatre	829,287	787,569	41,718
Auxiliary activities—restaurant and stores	667,175	700,653	(33,478)
Retirement and allowances	93,456	105,010	(11,554)
Deferred maintenance	68,919	157,019	(88,100)
Appropriation to Reserve for Deferred Maintenance	110,000	110,000	110,000
Miscellaneous	22,143	11,085	11,058
<i>Total Expenditures</i>	<u>3,623,196</u>	<u>3,700,141</u>	<u>(76,945)</u>
 <i>Operating Surplus</i>	<u>\$ 7,763</u>	<u>\$ 6,619</u>	<u>\$ 1,144</u>

This statement does not include transactions affecting the principal of endowment funds or the balances of other restricted and special funds of The Art Institute of Chicago.

Accountants' Opinion

To the Board of Trustees of The Art Institute of Chicago:

We have examined the Condensed Statement of Current Income and Expenditures of The Art Institute of Chicago for the year ended June 30, 1964. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying Condensed Statement of Current Income and Expenditures summarizes fairly the results of operations of The Art Institute of Chicago for the year ended June 30, 1964 in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Chicago, Illinois
September 18, 1964

HASKINS & SELS
Certified Public Accountants

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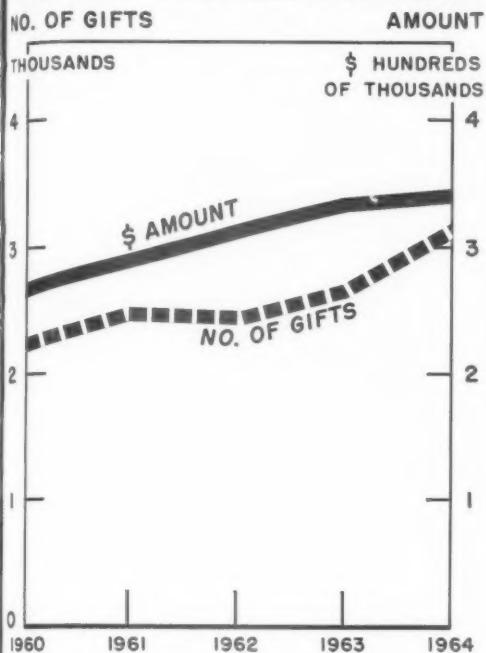
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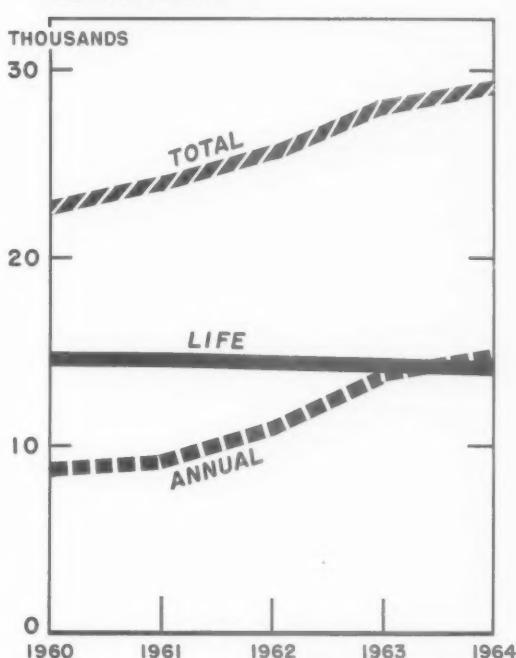
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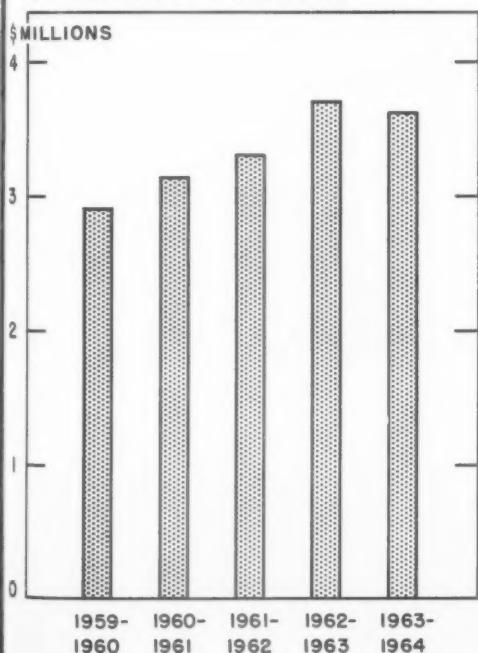
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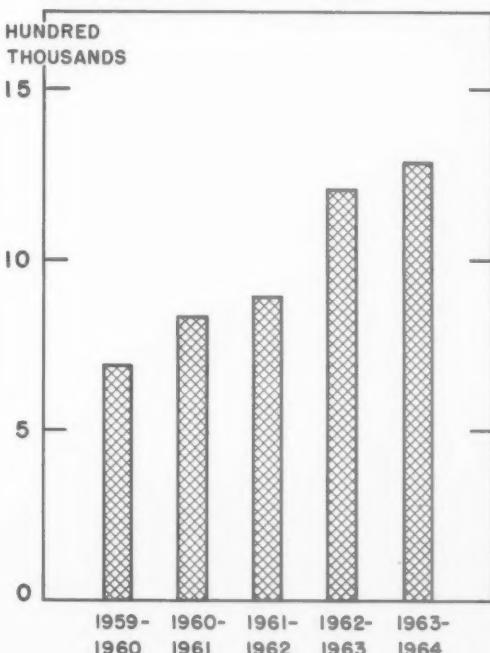
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Adoration of the Shepherds, by Natale Schiavoni (1777–1858).

Oil on canvas, about 1830–1838, 150 x 111 inches.

Gift of Mr. and Mrs. Morris I. Kaplan. 63.817

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Portrait of an Actor (Félix Barré), by Jacques Villon. Drypoint, 1913, 15 $\frac{3}{4}$ x 12 $\frac{3}{4}$ inches. Gift of Frank B. Hubachek. 64.49



Noh robe, Japanese, about 1600-1615. Dark blue satin ground with silver check design. S. M. Nickerson Fund. 64.272

Honor Roll of Contributors

July 1, 1963—June 30, 1964

During the past fiscal year the Art Institute received 4,164 gifts and bequests of money or securities approximating \$3,300,000.00 for all purposes. Unrestricted gifts for current budget use through the Annual Contributors Fund reached a new record total of \$342,717.73 from 3,103 contributors, an increase of 2.71 per cent over last year, and once again eliminated the possibility of a substantial operating deficit. Especially notable were the unrestricted gifts of Mr. and Mrs. William McCormick Blair, Mrs. Emily Crane Chadbourne, The Chicago Community Trust, Commonwealth Edison Company, Mr. and Mrs. Percy B. Eckhart, Inland Steel-Ryerson Foundation, Inc., Mrs. Stanley Keith, Chauncey and Marion Deering McCormick Foundation, Fowler McCormick, Robert R. McCormick Foundation, Dorothy Wrigley Offield Charity Fund, Mr. and Mrs. Clarence C. Prentice, Solomon A. Smith, Woods Charitable Fund, Inc., Mr. and Mrs. Frank H. Woods, Mr. and Mrs. Henry C. Woods, Philip K. Wrigley, and one anonymous donor.

The remaining 1,061 gifts and bequests were restricted by the donors to such uses as additions to endowment, purchases of art objects and equipment, scholarships in the School and Goodman Theatre, prizes for art competitions, air conditioning, construction and rehabilitation, and other specific purposes. Outstanding were the restricted gifts of Cyrus H. Adams, Robert Allerton, James H. Becker, Mr. and Mrs. William McCormick Blair, Mrs. Tiffany Blake, Mr. and Mrs. Leigh B. Block, Mrs. John C. M. Brentano, Mr. and Mrs. Herbert F. Bruning, Mr. and Mrs. Paul J. Bruning, Chicago Public School Art Society, Field Enterprises Charitable Corporation for the Chicago Daily News Charities Fund and the Chicago Sun-Times Charities Fund, The Ford Foundation, Mrs. Herbert A. Friedlich, Sol and Celia Hammerman Foundation, William E. Hartmann, Frank B. Hubachek, Mrs. Daniel E. Huger, The Illinois State Scholarship Commission, Ode D. Jennings Trust, Mrs. Stanley Keith, Mr. and Mrs. Sigmund Kunstadter, Kate Maremont Foundation, Oscar G. Mayer Charitable Trust, Mrs. Stanley McCormick, The Morton Fund, Mrs. Sterling Morton, Sterling Morton Charitable Trust, Mrs. Samuel G. Rautbord (David T.

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During the year the A. T. Galt Fund earned \$34,220.23, three-fifths of which was added to the principal as specified by Mr. Galt. Gifts to the Galt Fund since its establishment in 1947 total \$387,000. With the addition of part of the annual income, the principal has grown to a total of \$561,368.21 on June 30, 1964. Mr. Galt has specified that when the principal reaches a million dollars, the entire income may be used at the discretion of the Trustees for "the operation and benefit of the institution as a whole."

Many thoughtful friends of the Art Institute established their generosity in perpetuity through bequests. One exceptionally helpful example of careful estate planning was the residuary bequest of Sterling Morton, who also made specific bequests of \$350,000 to endow, in part, the maintenance of the Morton Wing, and of \$50,000 to be added to the Carrie Lake Morton Fund for the purchase of library books and periodicals, established by Mr. Morton in 1944 as a memorial to his mother. Mr. Morton's will further provided that the Art Institute is to receive 15 per cent of his residual estate; partial distribution during the year amounted to \$855,000.

The sum of \$200,000 was received in partial distribution of a restricted residual bequest from Russell Tyson, Honorary Vice President. The total of Mr. Tyson's bequest is expected to exceed a million and a half dollars.

A bequest from the estate of the late Edward M. Mikkelson established a fund to be expended eventually on a building project as a memorial to Mr. Mikkelson's mother, Josephine Elizabeth Mikkelson. The fund now totals \$61,554.90.

The Art Institute received \$24,000 in partial distribution of a one-ninth share in the estate of the late Miss Eveline A. Von Babo, an Annual Member. Her bequest is unrestricted. An unrestricted bequest of \$21,387.50 was received from the estate of Harold H. Swift, Trustee of the Art Institute, who died in 1962. Bequests of \$5,000 each were made by Henry N. Hart, a Life Member since 1954, Mrs. Harriett Keeney Osgood, a Life Member since 1944, and Miss Dorothy Stirling, a Life Member since 1943.

Mrs. Albion Lambert Headburg, a Life Member since 1924, made a bequest of \$2,500 to establish a fund, the income from which is to be used for the Virgine K. Headburg Prize of \$100 in the Chicago Artists Exhibition. Unrestricted bequests of \$1,000 each were made by Mrs. Fred A. Emery, a Life Member since 1925, James M. Lovellette, Mrs. Florence S. Rubens, an Annual Member, Frank Karl

Schmidt, a woodcarver and gilder, who made his bequest in appreciation for week-end visits to the Art Institute for many years, and Elliott Smeeth, a Life Member since 1954.

An unrestricted bequest of \$721 was received from the late Lucie Hartrath. Miss Mary H. Boomgarn, a Life Member since 1941, made an unrestricted bequest of \$500. Funds amounting to \$349.25 were received from the estate of Mrs. Hedwig B. Schniewind, widow of the late Carl O. Schniewind, who for many years was curator of prints and drawings at the Art Institute. A first payment of \$130.74 was received from a trust established by the will of Henry C. Morris for promotion of residential architecture.

Substantial additions to earlier bequests were received from the estates of John G. Curtis, Jr., Mrs. Roy C. Griswold, Peter J. Massey, Jr., and Mrs. Emilie L. Wild.

Grateful recognition is made to the donors who were elected during the year to these official classifications:

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FRIEND of the Art Institute, in recognition of gifts amounting to at least \$1,000 and less than \$5,000: Anonymous (2), Mrs. Philip D. Armour, Ralph A. Bard, Mrs. Sturgis Bennett, Roddey B. Burdine, Mrs. John Meigs Butler, Chicago Boys Clubs, Mr. and Mrs. John R. Conrad, Continental Bank Charitable Foundation, The Cuneo Foundation, Phil S. Dickinson, Mr. and Mrs. R. Winfield Ellis, *Mrs. Fred A. Emery, Evyan Perfumes, Inc., Dr. and Mrs. Lester E. Frankenthal, Jr., Max Goldenberg Foundation, Graham Foundation For Advanced Studies in the Fine Arts, *Mrs. Alfred Hoyt Granger, Leo S. Guthman Fund, Arthur B. Hall, Daggett Harvey, Fred Harvey, *Mrs. Albion Lambert Headburg, Mr. and Mrs. Laurin H. Healy, Mrs. Robert Hixon, Dr. Helen Holt, Mrs. Arnold Horween, Mr. and Mrs. Raymond J. Horowitz, Mrs. Leonora Temple Hoyne, Mrs. Otis L. Hubbard, George M. Irwin, Mrs. Henry Irwin, Herbert V. Kohler, Mrs. Everett Kovler, Mr. and Mrs. Konstantin Kronwall, Mrs. Richard H. Lamberton, Mr. and Mrs. John H. Leslie, *James M. Lovellette, Mr. and Mrs. Henry Markus, Mr. and Mrs. W. Paul McBride, Mrs. Everett L. Millard, Mrs. Joseph E. O'Connor, The Quaker Oats Foundation, *Florence S. Rubens, Sahara Coal Company, Inc., Miss Marion Schaffner, Dr. and Mrs. John Shedd Schweppé, Mr. and Mrs. John G. Searle, Bernard Seltzer, Bessie E. Shields Foundation, *Elliott Smeeth, Dennis Stock, Dr. and Mrs. Roy E. Sturtevant, The Vilas & Reid Foundation, Village Associates of the Woman's Board, Mrs. Leon C. Welch, Mrs. John Wentworth, Miss Ella Wilkens, Joseph R. Willens, Winter & Hirsch, Inc., Mrs. Murray Wolbach, Mr. and Mrs. Henry C. Wood.

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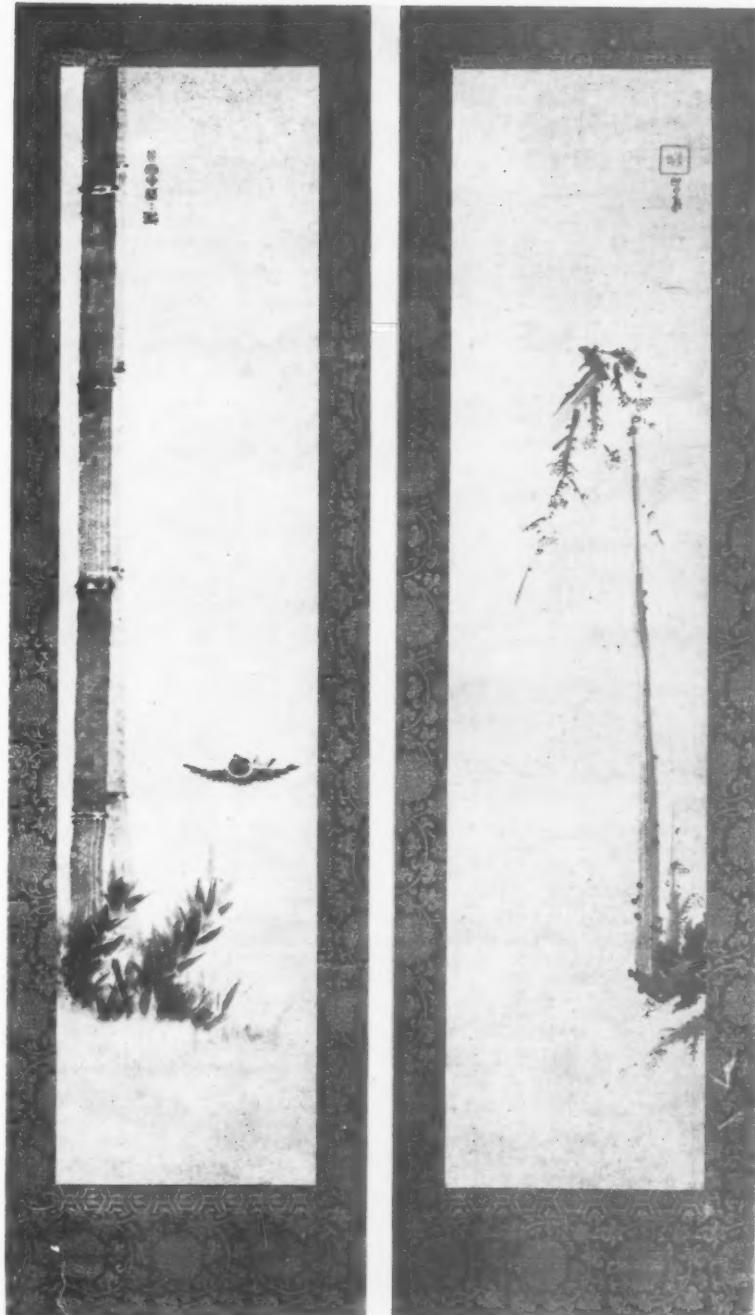
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Bamboo and Plum, pair of Japanese 17th century scrolls, by Shojo Shokado (1585-1639). Ink and color on paper, 45 x 12 inches each. Restricted gift of David T. Siegel Foundation and Russell Tyson. 64.285



Delfina II, by Jack Youngerman. Plastic Paint, 1964, 110 x 104 inches.
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*Slant front bureau desk. English, about 1710. Walnut,
37½ inches high, 24 wide. Gift of Mrs. Laurance H. Armour. 64.11*

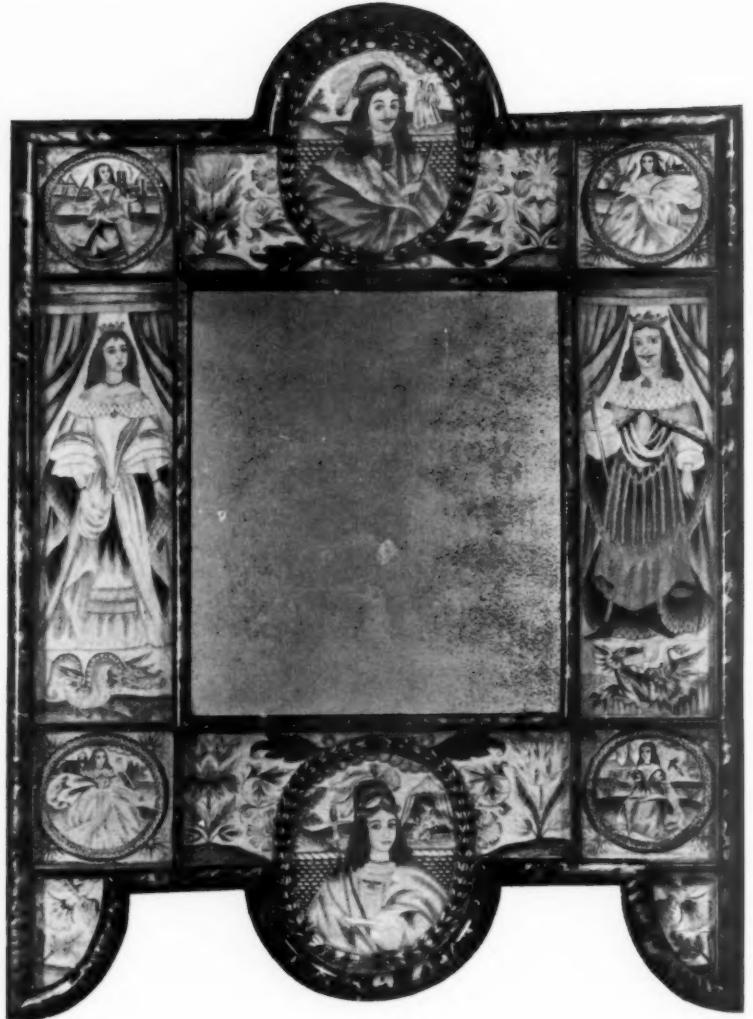
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*Mirror, English, about 1665,
with figures in polychrome silks in a variety of stitches.
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Hellenistic marble figure from a stele. Gift of Mrs. Tiffany Blake. 63.82



Lion Attacking a Horse, bronze of the first quarter of the 17th century, attributed to Antonio Susini.
Height 10½ inches, width 18. Bessie Bennett Fund. 64.157

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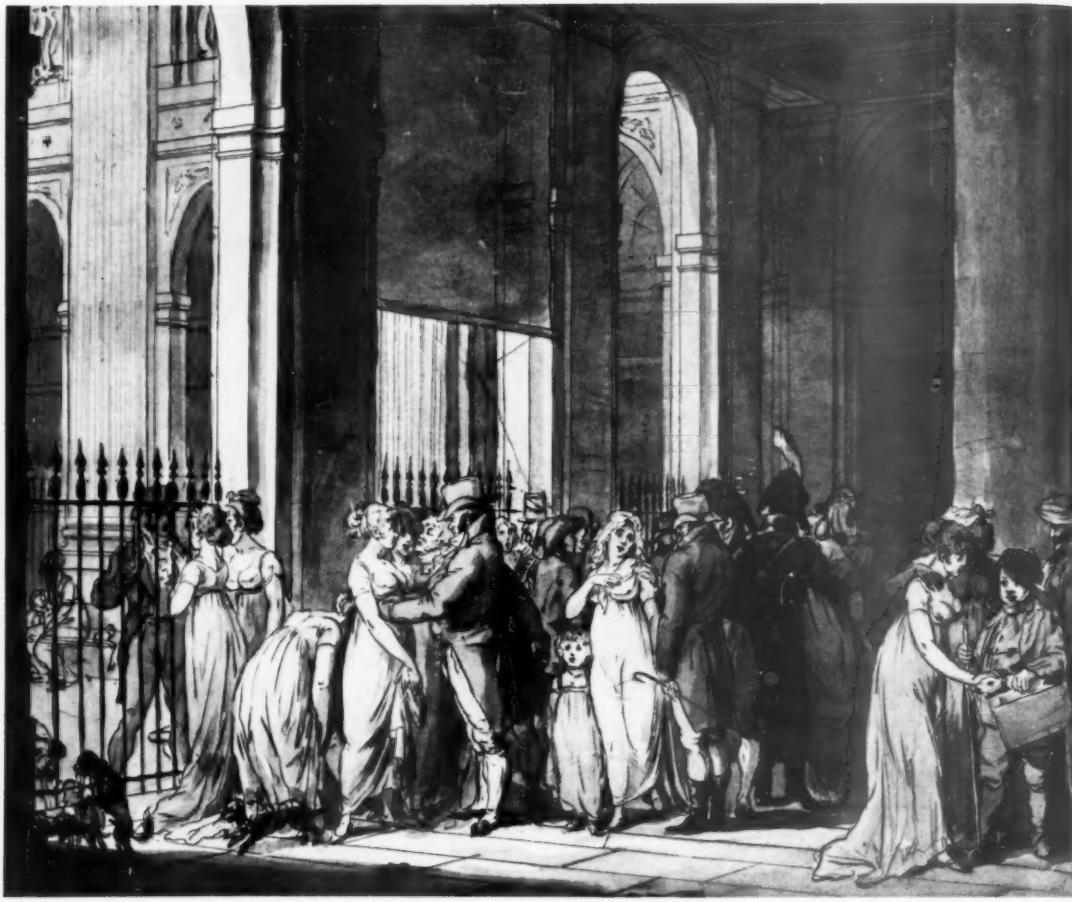
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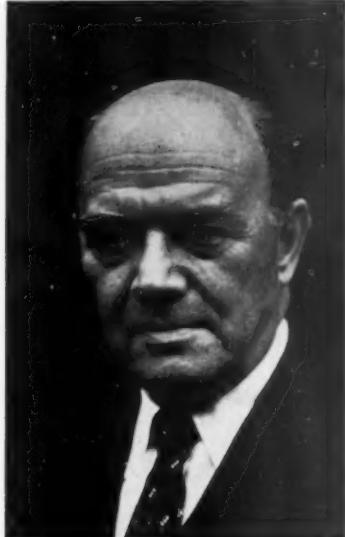
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*The friends we mourn and remember for their contribution
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Mary Ann Warner



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Rimmed plate, ceramic, North Guatemala (?), Classic Maya. Diameter 12 $\frac{3}{4}$ inches. Suzette M. Zurcher Restricted Gift. 64.299



